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Knit

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on ladies' garments

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HISTORY OF
GANSEY

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Fresh Stripes

WITH OUR SEASIDE
INSPIRED PATTERNS



MOHAIR CARDIGAN

KNITTING FEATURES **PATTERNS** ARTICLES **REVIEWS** TIPS **MORE**



ISSUE • 48


ALLCROFT MEDIA

A woman with brown hair, wearing a white lace top and a grey skirt, is looking over her shoulder. In the background, there is a large wooden windmill and some greenery.

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ISSUE • 48
acm
ALLCOT MEDIA

Welcome

Continuing our exciting transformation, we're absolutely thrilled to unveil our new name:

Yarnwise

Yarnwise seemed a natural choice and we hope you're as happy with it as we are! While we're introducing you to Yarnwise, you'll enjoy two months of a double cover, along with exciting changes to the page layouts. We're keen to hear your feedback, so please do email us your comments.

For this issue, there's a slightly nautical flavour to our patterns and features. Our attractive cover garment, designed by Sian Brown, knits fresh stripes with a clever crochet border to bring a glowing, seaside, Spring feel.

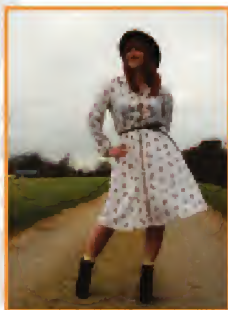
We look into the history of the **Gansey** on page 20 and this month's **Sheep of the Month** is the wonderful Wensleydale, the yarn of which is perfect for knitting ganseys! Debbie Newton shares her **Seaming Seminar** from her newly-released book on page 46 and shares traditional and creative ways to join your knitted pieces.

Camilla Hair talks to spinner and **local fibre treasurer** Sara Dootson-Graube on page 76, while Amy Twigger Holroyd shares her successful **design stories** on page 56.

In line with our nautical theme, we have the fun **'Drop Anchors'** hat on 66 and also a quick-to-make **shawl** on page 94, which offers the added option of charted patches and different edging designs.

Happy knitting all, enjoy!

Naomi x



MAKE
OWL CARDIGAN
AND HAT P82



READ
FLUFF
QUEEN P76



MAKE
LOLA'S TOP P40

THIS MONTH, WE'VE BEEN...

KNITTING...
NAUTICAL SWATCHES.
AHOY SAILOR!

COOKING...
VEGGIE SPANISH STEW
(FROM THE EDEN
PROJECT WEBSITE) -
DELICIOUS!

READING...
KAFFE FASSETT &
BRANDON MABLY'S
- KNITTING WITH THE
COLOURGUYS

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SPECIAL THANKS TO:

Kirsty Lord for hair and make-up on
Passion Studio shoots

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Printed and bound by PCP.

knit is printed in the UK.

CIRCULATION MANAGER:

Tim Harris
Distributed by: Seymour Ltd, 2 East
Poultry Avenue, London, EC1A 9PT.
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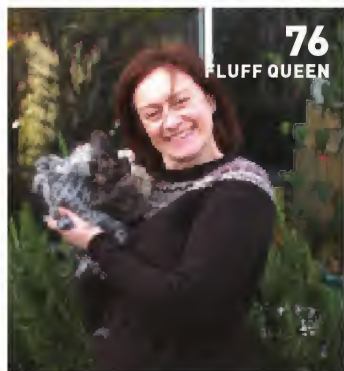
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See page **70** for details



THIS MONTH'S PATTERNS

At **knit** we know our readers
like to be challenged by their
projects, so our patterns this
month are offered in a range
of different constructions
and techniques.

Knit fresh stripes and a clever edge
with this month's Breton Striped
Sweater

Knit traditional Gansley techniques
with the Lochinver Sweater

Work delicate mohair lace panels in
our stylish, hooded Play del Cardi

Use Judy's Magic Cast on and Russian
Cast off with the colourful Nemo
Socks

Lola's Top offers a textured design
with two optional knitted inserts

Work playful hearts and pleats with
the Sailorette Cardigan

Bottom up, Raglan sweater, with
minimal fuss finishing on Black Eyed
Susie

Have fun knitting the Drop Anchor
Hat, with knitting from charts and a
touch of sewing

Knit adorable lace paws, with zero
sewing in the Cat's Paw Cardigan

Cute Wise Owl Cardigan and Hat
works from charts, with basic
construction

Perfect for beginner knitters, the
Sofia Shawl offers side-to-side
construction, adding in colours and
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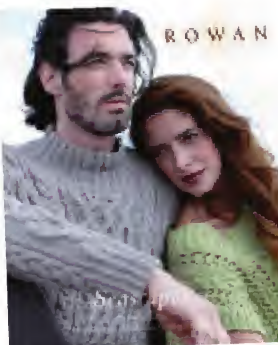
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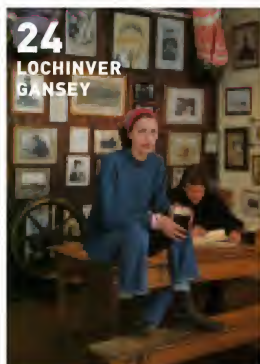
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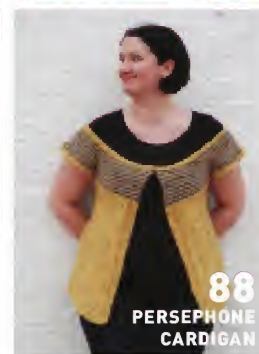
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2

Difficulty: Intermediate

Skills Used

- Increasing
- Decreasing
- Lace edging

Measurements

To fit bust: 81, 86, 92, 97, 102, 107, 112, 117, 122, 127 cm
32, 34, 36, 38, 40, 42, 44, 46, 48, 50 in

Yarns Used

13(13: 14: 14, 15: 15: 16: 16) 50g balls of Debbie Bliss Cotton DK Cream 02 (M), 7(7: 7: 7: 8 * 8: 8) Navy 18 (A)
Two balls Red 47 (B)

Yarn Review

Sian says, "This is a classic cotton DK yarn with a soft feel and good stitch definition. It has a good range of colours."

Yarn Alternatives

SAVE: Rico Creative Cotton DK

SPEND: Rowan Panama

SPOIL YOURSELF: Louisa Harding Grace

Tension

20 sts and 28 rows to 10cm/4in square over st st using 4mm (US 6) needles.

Notions

3.25mm (US 3)
3.75mm (US 5)
4mm (US 6) knitting needles

Designer Biography

Sian Brown designs for various magazines and yarn companies, and has produced one book *The Knitted Home* by GMC. Her published work can be seen at www.sianbrown.com

Abbreviations

K1tbl: K 1 st through back of loop

Y2rn: yarn round needle twice

Skpo: slip 1 st, K 1 st, pass slipped st over



Sian Brown Striped Breton Top

"The idea for this is based on a classic Breton sweater. The stripes are thick and thin, and the edges are given a feminine touch with a shell edging"

Pattern starts



Back Edging

With 4mm (US 6) circular needle and B cast on 167(167: 178: 189: 200: 211: 222: 233)sts

Row 1 (ws) P to end

Change to 4mm (US 6) needles.

Row 2 K1, [slip this st back onto left-hand needle, slip next 8 sts over this st and off the needle, y2rn, k the first st again, k2] to end

Row 3 K1, * p2 tog, drop loop of y2rn in previous row, [k1 and k1tbl] twice into it, p1; rep from * to last st, k1. 92(92: 98: 104: 110: 116: 122: 128)sts

Change to 3.75mm (US 5) needles.

K 2 rows, inc(dec:inc:inc:inc:--:dec) 2(2: 2: 2: 0: 0: 2)sts evenly across last row.

90(94: 100: 106: 112: 116: 122: 126)sts

Change to 4mm (US 6) needles.

Begin with a k row, work in st st and stripes of 4 rows M and 2 rows A until back measures 49(50: 50: 51: 51: 52: 52: 53)cm/19(19.5: 19.5: 20: 20: 20.5: 20.5: 20.75)in from cast on edge, ending with a p row.

Shape armholes

Cast off 5(5: 6: 6: 7: 7: 8: 8)sts at beg of next 2 rows. 80(84: 88: 94: 98: 102: 106: 110)sts

Next row K2, skpo, k to last 4 sts, k2tog, k2

Next row P to end

Rep the last 2 rows 6(6: 6: 7: 7: 7: 8) times more. 66(70: 74: 78: 82: 86: 90: 94) sts

Cont straight until work measures 65(66:



67: 68: 69: 70: 71: 72)cm/25.5(26: 26.25: 26.75: 27: 27.5: 27.75: 28.25)in from cast on edge, ending with a p row.

Shape back neck

Next row K18(19: 20: 21: 22: 23: 24: 25), turn and work on these sts for first side of neck shaping
Dec one st at neck edge on next 6 rows. 12(13: 14: 15: 16: 17: 18: 19)sts
Work 1 row.

Shape shoulder

Cast off.
With right side facing, slip centre 30(32: 34: 36: 38: 40: 42: 44)sts onto a holder, rejoin yarn to rem sts, k to end.
Dec one st at neck edge on next 6 rows. 12(13: 14: 15: 16: 17: 18: 19)sts
Work 1 row.

Shape shoulder

Cast off.

Front

Work as given for back until front measures 53(54: 55: 56: 57: 58: 59: 60) cm/20.75(21: 21.5: 22: 22.25: 22.75: 23: 23.5)in from cast on edge, ending with a p row.

Shape neck

Next row K22(23: 24: 25: 26: 27: 28: 29), turn and work on these sts for first side of neck shaping
Dec one st at neck edge on next 10 rows. 12(13: 14: 15: 16: 17: 18: 19)sts
Work straight until front measures the same as back to shoulder, ending at armhole edge.

Shape shoulder

Cast off.
With right side facing, slip centre 22(24: 26: 28: 30: 32: 34: 36)sts onto a holder, rejoin yarn to rem sts, k to end
Dec one st at neck edge on next 10

rows. 12(13: 14: 15: 16: 17: 18: 19)sts
Work straight until front measures the same as back to shoulder, ending at armhole edge.

Shape shoulder

Cast off.

Sleeves Edging

With 4mm (US 6) circular needle and B cast on 79(79: 79: 90: 90: 90: 101: 101)sts

Row 1 (ws) P to end
Change to 4mm (US 6) needles.

Row 2 K2, [k1, slip this st back onto left-hand needle, slip next 8 sts over this st and off the needle, y2rn, k the first st again, k2] to end.

Row 3 K1, * p2 tog, drop loop of y2rn in previous row, [k1 and k1tbl] twice into it, p1; rep from * to last st, k1. 44(44: 44: 50: 50: 50: 56: 56)sts

Change to 3.75mm (US 5) needles.
K 2 rows, dec(-:inc:dec:-:inc:dec:-) 2(0: 2: 2: 0: 2: 2: 0)sts evenly across last row 42(44: 46: 48: 50: 52: 54: 56)sts
Change to 4mm (US 6) needles.
Beg with a k row, work in st st and stripes of 4 rows M and 2 rows A.

Work 8 rows.

Inc row K3, m1, k to last 3 sts, m1, k3.

Work 9 rows.

Rep the last 10 rows 6 times more and the inc row again. 58(60: 62: 64: 66: 68: 70: 72)sts

Work straight until sleeve measures approx 43cm/17.25in from cast on edge, ending with the same stripe row as on Back and front.

Shape top

Cast off 5(5: 6: 6: 7: 7: 8: 8)sts at beg of next 2 rows. 48(50: 50: 52: 52: 54: 54: 56)sts

Next row K1, skpo, k to last 3 sts, k2tog, k1

Next row P to end

Rep the last 2 rows 5(6: 6: 7: 7: 8: 8) times more. 36 sts.

Next row K1, skpo, k to last 3 sts, k2tog, k1

Work 3 rows

Rep the last 4 rows 3 times more. 28 sts

Next row K1, skpo, k to last 3 sts, k2tog, k1

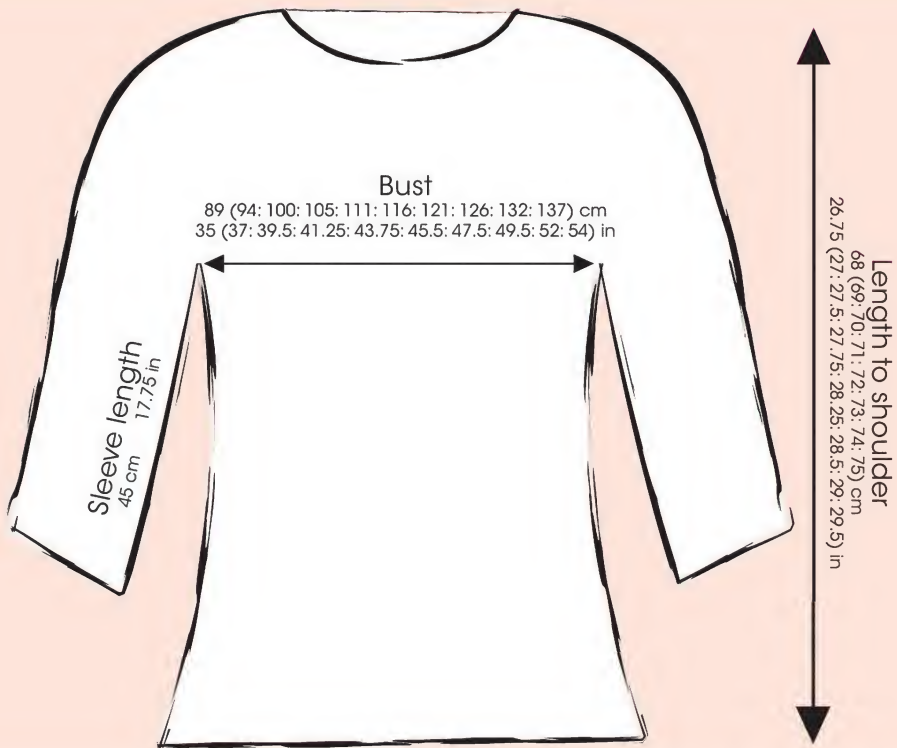
Next row P to end

Rep the last 2 rows once more. 24 sts
Cast off 3 sts at beg of next 4 rows. 12 sts

Cast off.



Schematic



Neckband

Join right shoulder seam.

With right side facing, using 3.25mm (US 3) needle and B, pick up and k30 sts down left side of front neck, k across 22(24: 26: 28: 30: 32: 34: 36)sts on front neck holder, pick up and k30 sts up right side of front neck 7 sts down right side of back neck, k across 30(32: 34: 36: 38: 40: 42: 44)sts on back neck holder, pick up and k7 sts up left side of back neck. 126(130: 134: 138: 142: 146: 150: 154)sts.

K 2 rows.

Cast off row Cast off 4 sts, [replace st on left hand needle, cast on 2 sts, cast off 6 sts] to end.

Finishing

Join shoulder left shoulder and neckband. Join side and sleeve seams. With centre of sleeves to shoulder seam, sew in sleeves.



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↑ Queen of Hearts Woolly Sheep

MARY KILVERT

These sheep are made using wool from English Dorset Sheep and each one comes with its own unique, hand-knitted jumper, a gift box and a certificate of authenticity. Measuring approximately 12cm long by 8cm high, these woolly wonders make unique gifts. To see Mary Kilvert's Woolly Sheep range, go to www.marykilvert.com, where they are priced at £36.

↓ Polka - Berry Blast

FIDDLE KNITS

Knit designer, Erica Jackofsky offers a fabulous range of unique hand dyed yarns. With 400 yards to the skein, this fabulous 2-ply yarn is perfect for Spring/Summer projects. 100% Superwash Merino and available worldwide, from approximately £11.50. Visit www.fiddleknits.com for more info!





↑ Handspun Greens and Sparkles Yarn

ETSY

This is a 2 ply textured handspun yarn piled with shetland wool. It consists of shetland, merino, bamboo and sparkle. 51 metres and 75 grams, head to www.etsy.com/shop/thecraftyhare to order this gorgeously handspun yarn for £18



↑ Lace Blocking Set

HULU CRAFTS

These work by threading wires through the centre and the edge loops of the piece and use just a few pins to secure the wires to the blocking board at the right size. Each kit contains wires, t-pins and a measuring stick, plus instructions on how to use them. There are two versions of the kits: a standard lace blocking kit for £19.95 and a deluxe lace blocking kit that contains more wires and pins at £29.95. Be sure to visit www.hulucrafts.co.uk to order yours.



↓ Knitted Wire Bracelet

FOLKSY

Kirsty Foote has knitted this gorgeous bracelet from wire and has used beads to add a touch of elegance. To take a look at Kirsty's collection, head to www.folksy.com/shops/shineybubble or drop into the Gloucestershire Arts and Craft Centre, where you can purchase this bracelet at only £9.



↓ Drift Yarn

ETSY

Drift is a kid mohair/nylon lace weight yarn from Yarnscape. This light and fluffy yarn has a halo, making it ideal for ethereal lace creations. Drift knits up at the same tension as a certain other kid mohair lace yarn – but

at 450m per 50g skein, you get twice as much! Alison at Yarnscape specialises in repeatable colours that won't overwhelm a delicate lace pattern, and almost always dyes up enough skeins for a sizeable project at the same time. If you don't see what you want in her shop – just ask! Drift knits up on 3.5–5mm needles for a tension of 18–25 stitches to 10 cm in stocking stitch. It's £8 per skein. Head to www.etsy.com/shop/yarnscape to buy yours today.



← Colourful Sheep Cushion

MARY KILVERT

Handmade from cotton fabric, this attractive cushion measures approximately 30cm x 25cm and comes with a cherry-red or sage green polka-dot backing. The small version costs £20, but this fun and colourful cushion is also available in a larger size which measures approx. 42cm x 42cm. Handmade using beautiful linen and boasting a neutral plain linen back, this gorgeous item can be yours for £40 at www.marykilvert.com

BOOKS WE **love**

THIS MONTH'S ESSENTIAL READS

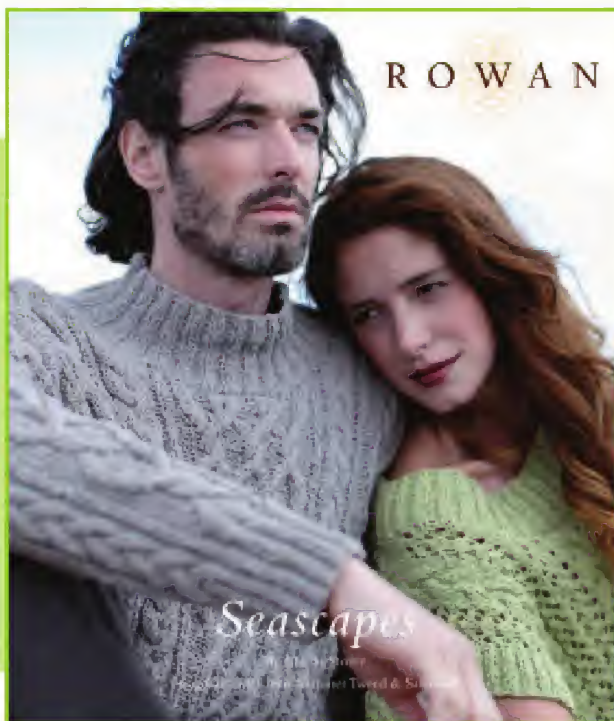


SEASCAPES

MARTIN STOREY • £8.50

www.knitrowan.com

Martin Storey has teamed with Rowan and put together 16 hand knit designs for men and women inspired by the coast and its rugged landscape. With a focus on fresh colours, interesting textures and simple techniques, this collection is ideal for Spring and Summer knits. The collection has been created using Creative Linen, Summer Tweed and Savannah.



THE ULTIMATE BOOK OF BABY KNITS

DEBBIE BLISS • £16.99

www.quadrille.co.uk

Debbie Bliss has compiled another 50 of her favourite patterns for babies and toddlers. These practical yet modern, hand-knitted designs are suitable for absolute beginners, knitting basics are explained with easy-to-follow diagrams and there are explanations of the basic stitch types such as rib and moss. The book also shows how to produce cable effect and intarsia work. Each pattern is clearly presented with charts where necessary and every design is accompanied by beautiful photography.

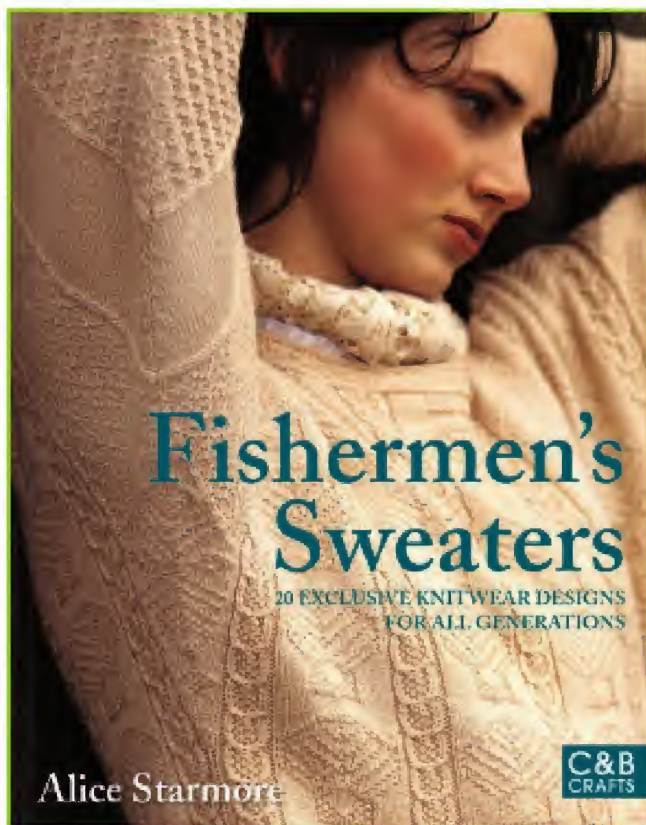
➤ IN THE LOOP: KNITTING NOW

JESSICA HEMMINGS • £24.95

www.blackdogonline.com

Jessica Hemmings has invited contributors to this book to demystify current views on knitting and show how it has now become more than just a hobby. Each contribution is refreshingly different: Amy Twigger Holroyd's contribution to this compilation is discussing her *Keep & Share* project. Each section of this thoroughly enjoyable read details and illustrates just how diverse knitting can be. For more information about Amy Twigger Holroyd, turn to page 54 to read our interview with the designer.

Black Dog Publishing are offering Knit Magazine readers a huge 40% discount on *In the Loop: Knitting Now* (RRP - £24.95). To order at the discounted price, simply email jess@blackdogonline.com with your delivery address, quoting **Knit Magazine Offer**.



◀ FISHERMEN'S SWEATERS

ALICE STARMORE • £14.99

www.store.anovabooks.com

Handknit designer Alice Starmore takes inspiration from the world's coastal seascapes in this popular re-print. The book features inspirational scenes from Scotland, England, Ireland, Norway, Faroe and Cape Cod. There are 20 versatile fisherman's sweater patterns with straight-forward instructions and charts. The patterns are complemented by some gorgeous images, and knitting techniques, terminology and yarn information are also supplied. No wonder this is a book is still going strong today.

YARN REVIEW

Catherine Waterfield puts Tosh Sock to the test, from the Cat Paw Cardigan, (page 72)

YARN SPECIFICATIONS

Madelinetosh Sock

100% Superwash, Merino Wool
100g/361m/395yd
WPI 14

THE YARN

Madelinetosh is a lovely, high-twist sock yarn that provides great stitch definition. This means it can be used equally well for plain stocking stitch, cables, lace and texture stitches (such as moss stitch) where you want the stitches to really pop.

One of the best things about Madelinetosh is the mammoth array of colours it's available in. There's bound to be one that suits your project and you can really go wild when it comes to colour work! The strength of the colour does vary from lot to lot, so make sure you buy sufficient yarn for your project from one lot, or consider working two skeins of yarn in alternating rows to make sure they blend.

As well as being perfect for garments, lots of people use it to knit really gorgeous socks with. It doesn't contain any nylon, though, so you may want to knit it alongside a spool of nylon thread in the heel and toe to lengthen their life.



OUR DESIGNER SAID:

I love Madelinetosh for the range of colours and its gentle semi-solid colourways. Being a superwash yarn, it's great for hard-wearing items like socks and baby clothes – it's my go-to yarn for almost any project!

WASHING AND WEARING

The yarn is made with superwash merino, which means you can throw it in the machine without worrying about felting or shrinking – phew! It does tend to bleed when you first wash it, though, so take care to wash it on its own or with similar colours the first time. Furthermore, if you're going to attempt some colourwork, it may prove wise to wash the skeins before you knit with them, so that your whites don't later turn an unexpected shade of pink!

STAR RATING

Knitability ★★★★★

Value for Money ★★★★★

Cost: Available in the UK for £19.95 per skein, it's definitely a luxury yarn – but one worth every penny! One skein will make a pair of socks (with plenty left over) and a medium-sized cardigan like the one featured on page 72 can be made from approximately 3-4 skeins.



PROJECTS WE **love**

WE LOVE TO SEE ALL THE FABULOUS ITEMS YOU'VE BEEN BUSY MAKING FROM PAST ISSUES – SO SEND US YOUR PHOTOS!



Here, we showcase some fantastic readers' versions of patterns from previous issues to inspire you.

(Please note, if you're missing a copy of any of our back issues, you can get your hands on them on p.70)

If you fancy sharing a **knit** project you've made, please send email your pictures to: **letters@allcraftmedia.co.uk**



SUSIE ARROWSMITH
HAS MADE THE POPULAR
COMMUTER CAPELET (ISSUE 44)

KATHY COGINGS HAS
MADE THESE FABULOUS
VLAARDINGEN SOCKS
(ISSUE 30)



CLAIRE MALONEY
HAS RECREATED
THE GOOD FORTUNE
SHAWL (ISSUE 44)



WEBSITES WE Love

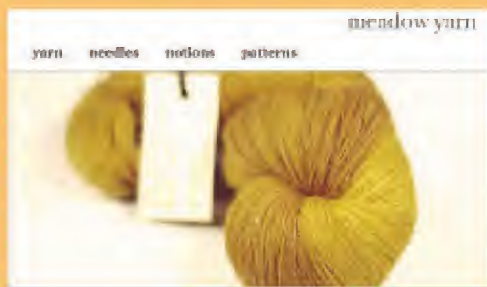
MORE FASCINATING KNITTING BLOGS AND WEBSITES
TO SHARE WITH YOU

**There's something for everyone on
the world wide web and this month is
no exception**

MEADOW YARN

A small family business, *Meadow Yarn* focuses on natural fibres, sourced both locally and from around the world. With a small but well-chosen selection of excellent patterns available to support their range of gorgeous yarns, and a wide variety of needles, notions and books, it can't be long until *Meadow Yarn* expands.

www.meadow yarn.co.uk



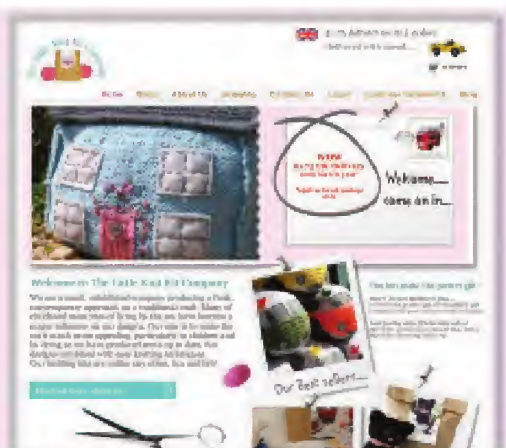
STITCH PERFECT: PASSIONATE ABOUT KNITTING

Stitch Perfect is the go-to place for all your knitting needs. Providing luxury yarns, needles and knitting gifts, *Stitch Perfect* also offer an enticing variety of interesting patterns. There's a haberdashery where you can buy such items as soak wash, pom-pom makers and sock blockers and help is on hand in the form of FAQ's and tutorials. You can also sign up for classes, workshops and refresher courses.

www.stitchperfect.co.uk

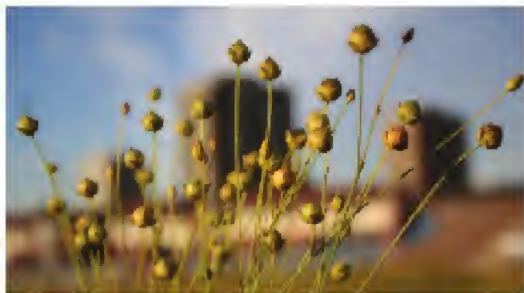
THE LITTLE KNIT KIT COMPANY

This is an ideal website for those wishing to learn the art of knitting or for anyone wanting to introduce children to the pastime. Straightforward and easy to use, the site is packed full of designer knitting kits and features simple-to-follow designs. It's a great sign for the future of British Wool that this company is another that's keen to promote and encourage the use of British manufacturing. www.thelittleknitkitcompany.co.uk



NEWS WE love

WHAT'S HAPPENING IN RIGHT NOW IN THE WORLD OF WOOL



SOW SEW

Merci is a charity working to promote sustainability throughout Greater Manchester. One of their current projects is the Sow Sew in which they have used a brownfield site in Manchester to grow flax, an organic and sustainable material. They are currently looking for more brownfield sites in Manchester, to make use of such redundant spaces. If you have an idea for using a portion of locally grown, organic and sustainable flax, then download an "Expression of Interest" form today. The best artefacts made from the flax will be considered for inclusion in a Manchester exhibition. For further information, head to www.merci.org.uk



INTRODUCE KNITTING TO CHILDREN THIS EASTER

With the holidays fast approaching, Pony has a wide range of exciting accessories to keep the little ones entertained this Easter. They are offering children's plastic knitting needles in various bright colours at £1.60 in a range of sizes, from 3.25mm, 4mm to 4.5mm (18cm long).

French knitting bees are available in a range of four colours and these bees include pom pom makers! Idea for children who are being introduced to yarn crafts for the very first time. These knitting looms are priced at £5.35.

Stockist details at crafts@stockistenquiries.co.uk or ring 01453 883581



NEW NAME, NEW LOOK!

We've been listening to your comments about what you want from your monthly knitting magazine, and this Spring, we'll be making changes and improvements to ensure that when it comes to knitting magazines, you're always getting the pick of the crop!

There will be a new look to reflect new content, content that brings you the patterns you want to knit and fascinating features especially tailored to you, and, most importantly, we're giving ourselves a brand new name! From Issue 50, Knit magazine officially becomes Yarnwise. Priced at a competitive \$4.99, Yarnwise will be the newest, brightest and best knitting magazine on the market. Don't forget, ask for Yarnwise by name, or take out a subscription by filling out the coupon on page 70.



FOR THE RECORD

Ruth and Belinda of Knit Expo are creating a wall to record the thoughts of hand-knitters. They want to collect and curate hundreds of words and tiny bias blocks to feature as a touring artwork. After that, the artwork will be broken down, formed into knee blankets and then sent out into the community. More details at www.knitexpo.co.uk, click on events.



WOOL FOR THE WALL

Fibre craft shop Beaker Button is situated in Andover's Fairground Craft and Design Centre. The site is enclosed by a two-metre high, white chalk and plaster wall, which runs for 136 metres along the Weyhill Road. This wall has inspired a competition in which the aim is to cover this wall in cloth. You can knit, crochet or weave and each piece should measure 50cmx50cm. You can embellish with whatever you like but the base must be of yarn.

Each entry costs £2 and the proceeds go to a local charity. For further details on the competition and prizes, be sure to visit www.beakerbutton.co.uk

The Fisherman's Friend

Ross Gilfillan looks at the warm and virtually waterproof gansey

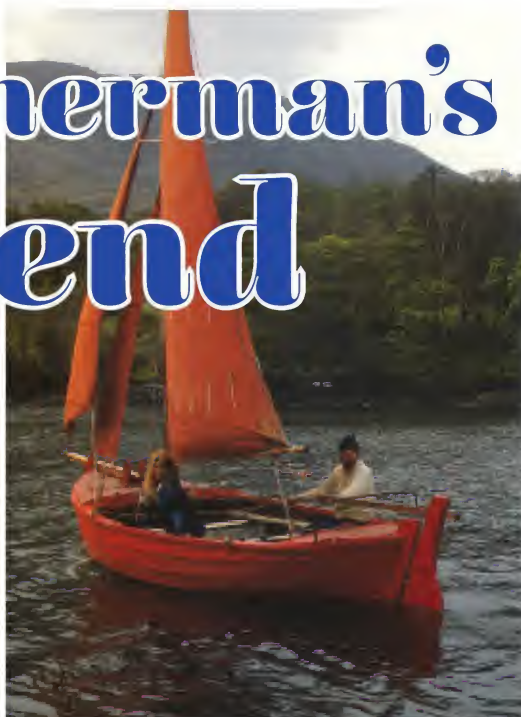
In an old family album, is a photograph of me, aged 21. I'm hitchhiking by the M1 and I'm wearing – along with the hopeful smile of youth – a pair of jeans and a navy-blue sweater. Thirty five years later, my face is lined and my hair is grey – but the jumper looks as good as it did on the day I was given it, some six years before the photograph was taken.

I knew the sweater was called a Guernsey and I knew it was supposed to be water-repellant. I knew it originated in the Channel Islands, which was where my mother had bought it. But I knew nothing of the importance of this type of plain blue sweater and certainly not that one day, many years into a misty future, I would be writing for magazines which demanded that I knew jumpers such as this inside out, as it were.

I don't wear the jumper any more, now that this unshrinkable seaman's sweater appears to have done just that (I may be a *little* larger now) but I still have it and taking its tightly-knit sleeves in my hands, I can almost feel the history that's knit into this important staging post in the history of British knitwear (so important, that a Guernsey sweater was selected as one of the BBC's *History of the World in 100 Objects*). It's important because it's a prime example of a 'Gansey', variants of which have become integral parts of the cultures and even the economies of so many coastal communities in the British Isles.

The history of the gansey is fascinating, but it's a history that's incomplete and often open to dispute. It's thought by many that the word 'gansey' derives from 'Guernsey' (just as the word 'jersey' springs from the neighbouring island, which was a centre of worsted spinning). We know that this weatherproof fisherman's sweater has been knitted along the East Coast and up into Scotland and down into Cornwall since at least the early nineteenth century.

I spoke to Russ Stanland of gansey wool specialists *Frangipani* in Penzance, who explained how the gansey tradition became established in Cornwall. "It was all because of the herring fleet," Russ says. "The 'gutting girls' would follow the fleet, knitting ganseys for their fishermen



Photography credit: Mike Bunn, Fisherman's Sweaters by Alice Starmore

when they weren't busy gutting the fish."

The knitting of ganseys was an important part of life in the fisherman's house and it was common to see women sitting in their doorways using the last of the light to press on with the making of a gansey for the man of the house – who would sometimes take a hand himself, the arts of knitting and net-making not being so very different (very possibly, they're actually related).

Ganseys are still used by fishermen today, their tight cuffs keeping out moisture and their heavy patterning providing warmth, but they're also popular with anyone in the market for a durable, element-beating piece of clothing – and that includes the Army, who, in 2006, sent 100 neutral-coloured Guernseys out to Iraq, each emblazoned with Desert Rats insignia.

Patterns for ganseys vary dramatically and range from the plain, no-nonsense sweater of the Channel Islands, which boasts a reversible design, square shape and side vents, to the intricately-designed ganseys of Scotland and the North Yorkshire Coast. Patterns from beyond the Channel Islands feature motifs appropriate for communities sustained by the sea – you'll find nets and ropes, herringbones, waves and even lightning bolts. Historically, mistakes were often knitted in too, but this is where the history of the gansey is sometimes contended.

While some have argued that patterns were used to tell one community from another (the neighbouring North Yorkshire fishing centres of Scarborough, Filey and Whitby, for examples, are indeed easily distinguishable by their quite different patterns), others have said that these patterns go further than identifying communities or parishes but

are actually traceable to the families who knitted them. Another, more ghoulish reason is very often cited for the existence of these interesting errors and odd motifs. The legend has sprung up that these singularities of design were incorporated to help in the identification of drowned sailors.

Could this be true? The story is told from Whitby to Penzance and there may be something in it, though wouldn't a better aid to identification be the fisherman's name? But there are instances in which a positive identification of a drowned man has indeed been made because of the jumper he was wearing – it happened in the case of the grandfather of one of Frangipani's customers. Russ Stanland thinks that while the patterning has helped in such cases, it's unlikely to have decided the designs.

Just when the sweaters first appeared is a second bone of contention. There is no real evidence to suggest that the jumpers as we know them existed much before the turn of the 18th century. A humble sweater is unlikely to make much of a mark in the records and wool will rarely survive the ravages of time. It's recorded that ganseys were worn by sailors on HMS Victory at the Battle of Trafalgar in 1805 but the ganseys referred to here were probably not knit, but made from woollen cloth. The actual style of knitting is thought to have originated during the reign of Elizabeth I, and the knitting industry of the island of Guernsey dates back to the late 15th century but the Guernsey sweater itself seems to have appeared sometime in the early to mid nineteenth century.

These seamless, tubular garments – knit in the round on

five or more small needles – were eminently practical items of clothing. The sweaters were reversible, meaning that areas receiving a lot of wear could be alternated and it was customary to reknit portions of the garment that had eventually succumbed to harsh treatment and the elements – and also to constant wear. A fisherman might wear his gansey all week, saving his Sunday best one – which might feature better pattering and even be in a colour other than blue – for special occasions.

A Gansey owed its weather-beating capabilities to the closeness of its knit – but also, sometimes, some the addition of a few drops of oil. Penzance's Frangipani specialises in strong, high quality Gansey yarn and Russ Stanland says that people will still add a little lanolin or even Johnson's Baby Oil in order to increase the sweater's water-repelling capabilities.

A good Gansey might survive for decades, and be passed on, father to son. These sweaters, whose durability and fitness for purpose have been proved by the passing of years, are timeless classics and it doesn't surprise me that they are now being considered as items of British national costume.

My own Guernsey is testament to the gansey's longevity – I only hope the time will come when I can again get into it!

Frangipani (run by 'Frangipani Jan' and Russ Stanland) stock 26 colours of 5-Ply guernsey wool. You'll find them at 15, Clarence St, Penzance, Cornwall TR18 2NU. (+44 (0)1736 366339)



Image supplied
by [www.
flamboroughmarine.
co.uk](http://www.flamboroughmarine.co.uk)

Right: Bempton Cliffs
Below: Flensberg
Left: Lighthouse



Knitting & Crochet Guild Gansey Scheme

Early in the 1990s, the Knitting & Crochet Guild was given a quantity of 5ply wool. One of the key aims of the Guild is preservation and it was decided that, as fishermen's ganseys were an important item in the history of knitting, this wool should be used to knit as many of them as possible, using the various patterns from around the coast of Britain. In order to make the wool go as far as possible, the ganseys were made to fit a size 24inch chest. This size was big enough to adequately show the patterns and small enough that several of them could be used together for display purposes.

Rita Taylor organised the scheme and devised a basic pattern that could be adapted for the different stitches. A call was put out in SlipKnot, the Guilds' journal, for volunteers to knit them and they now have approximately two dozen mini-ganseys. The ganseys travel around the country to various shows and always attract lots of interest. They have also been on loan to Ganseyst in Inverness, as part of their Seminar.

The Guild is are still a long way short of collecting every pattern and would love to hear from anyone who would like to join their band of gansey knitters or who might have some 5ply wool to donate to the scheme.

Contact the Guild at secretary@kcguild.org or have a look at the Guild's website www.kcguild.org.uk

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www.flamboroughmarine.co.uk
Old Gansey



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2

Difficulty:

Intermediate

Finished Measurements

To fit small [medium, large]

Directions for larger sizes are given in brackets. Where there is only one set of figures, it applies to all sizes.

Knitted Measurements

Underarm, excluding gussets
106[112,118.5]cm (421/2[445,471/2]
in) Length 67[68,69]cm
(261/2[27,271/2]in) Sleeve length
46[47,48]cm (18[181/2,19]in)

Tension

26 sts and 34 rows to 10cm (4in)
measured over chart F patt, using
33/4mm (US 5) needles

Yarn Used

Yarn weight used: double knitting
wool (US knitting worsted)
14[15,16] x 50g (13/4oz) balls of
Rowan Designer DK in shade no.
672 Kingfisher Blue

Notions

1 set of double-pointed or circular
33/4mm (US 5) needles
1 set of double-pointed 31/4mm
(US 3) needles
6 stitch holders
Stitch markers
2 buttons

I have played
with this format
in Lochinver by
placing horizontal
bands on the
main body and
interspersing them
with stocking stitch
on the sleeves.



Alice Starmore

Lochinver

Many of the original Scottish ganseys featured horizontal patterned bands that were worked on yokes and sleeve tops. I have played with this format in Lochinver by placing horizontal bands on the main body and interspersing them with stocking stitch on the sleeves. The yoke is worked in a small wave pattern, which contrasts well with the shoulder strap panels.

The neatly buttoned neckband of Lochinver echoes those of past ganseys, though here the finished look is contemporary and decidedly feminine

Pattern starts Body

Back and front lower border flaps are worked separately first, then they are joined and body is worked in one piece to armhole.

Border flaps

With 33/4mm (US 5) needles, cast on 138[146,154] sts.

Working back and forth in rows, work first 8 rows of lower border as follows— P 1 row (RS); k 2 rows; p 2 rows; k 2 rows; p 1 row.

Reading chart from right to left for RS (odd-numbered) rows and from left to right for WS (even-numbered) rows, set chart A patt as follows—

Chart A row 1 (RS): Work 8 sts of row 1 of chart A as indicated; rep 4 patt sts 30[32,34] times; work last 10 sts of chart as indicated.

Chart A row 2: Work first 10 sts of row 2 of chart A as indicated; rep 4 patt sts 30[32,34] times; work last 8 sts of chart as indicated.

Cont in chart A patt as set, rep 4 patt



rows 5 times in all, then work chart rows 1 and 2 once more, thus working 22 chart A rows in total.

K 2 rows; p 2 rows, so ending with RS facing for next row.

Break off yarn and leave border flap sts on a spare needle.

Work a second identical border flap, but do not break off yarn.

Join border flaps

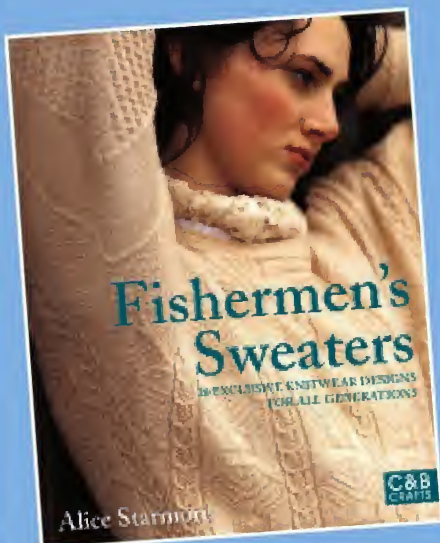
With RS facing, p first st of second border flap; k across rem sts of this flap; with RS of first border facing, p first st; k across rem sts of this flap. 276[292,308] sts.

With RS still facing, join borders into a circle and work first rnd as follows—

Rnd 1: Place a st marker on RH needle to mark first st as beg of rnd and underarm seam st, *p1 (seam st); p137[145,153]*; place a st marker on RH needle to mark next st for centre of rnd and underarm seam st, rep from * to * once more.

Working in rnds (RS always facing) and keeping markers in place on every rnd

Extract taken from Alice Starmore's
Fishermen's Sweaters
ISBN: 978-1-84340-597-9
£14.99
www.anovabook.com



throughout, p 1 rnd more.

Next rnd: *P seam st; k137[145,153]; rep from * once more.

Reading all chart rnds from right to left, set chart B patt as follows—

Chart B rnd 1: *P seam st; rep 4 patt sts of rnd 1 of chart B 34[36,38] times; work last st of chart as indicated; rep from * once more.

Cont to p seam sts and cont in chart B patt as set, rep 6 patt rnds 3 times in all, then work chart rnds 1 through 4 once more, thus working 22 chart B rnds in total.

**Cont to p seam sts throughout, k 1 rnd; p 2 rnds; k 2 rnds; P 2 rnds; k 1 rnd. **

Set chart C patt as follows—

Chart C rnd 1 (RS): *P seam st; rep 8 patt sts of rnd 1 of chart C 17[18, 19] times; work last st of chart as indicated; rep from * once more.

Cont in chart C patt as set, rep 4 patt rnds 5 times in all, then work chart rnds 1 and 2 once more, thus working 22 chart C rnds in total.

Work 8 rnds as between chart B and C

patts from ** to **.

Set chart D patt as follows—

Chart D rnd 1: P seam st; rep 2 patt sts of rnd 1 of chart D 68[72,76] times; work last st of chart as indicated; rep from * once more.

Cont in chart D patt as set, rep 2 patt rnds 11 times in all, thus working 22 chart C rnds in total.

Work 8 rnds as between chart B and C patts from ** to **.

Begin gussets

Beg gussets and set chart E patt as follows—

Chart E rnd 1: *M1; k seam st; m1; rep 8 patt sts of rnd 1 of chart E 17[18,19] times; work last st of chart as indicated; rep from * once more. (The seam st and inc sts form the gussets – there are now 3 sts in each gusset.)

Working all gusset sts in st st throughout, inc 1 st at each side of each gusset on every foll 3rd rnd until there are 21 sts in each gusset, AND AT THE SAME TIME work patt over back and front sts as follows—

Cont in chart E patt as set, rep 8 patt rnds 3 times in all, work chart rnd 1 once more, thus working 25 chart E rnds in total, then k 1 rnd, p 2 rnds (keeping gusset sts in st st). 316[332,348] sts.

Divide for yokes

Place first 21 sts of rnd (gusset) on a holder, leave next 137[145,153] sts (back yoke sts) on a spare needle, place next 21 sts (gusset) on a holder. 137[145,153] sts of front yoke rem.

Front Yoke

Beg with a WS row and working back and forth in rows, p 1 row, k 2 rows, p 2 rows, so ending with RS facing for next row.

Reading chart from right to left chart for RS (odd-numbered) rows and from left to right for WS (even-numbered) rows, set chart F patt as follows—

Chart F row 1 (RS): Rep 8 patt sts of row 1 of chart F 17[18,19] times; work last st of chart as indicated.

Chart F row 2: Work first st of row 2 of chart F as indicated; rep 8 patt sts

17[18, 19] times.

Cont in chart F patt as set, rep 6 patt rows until yoke measures 15.5[16.5,17.5] cm (61/4[61.2,7]in) from top of gussets, ending with RS facing for next row.

Shape front neck

Next row (RS): Keeping continuity of patt, work 62[65,68] sts in patt; place next 13[15,17] sts on a holder for front neck; turn, leaving rem sts on a spare needle.

Keeping continuity of chart F patt, shape left side of neck as follows—

***Cast off 3 sts at beg of next row.

Work 1 row without shaping.

Cast off 2 sts at beg of next and foll alt row. 55[58,61] sts rem.

Dec 1 st at neck edge on every foll row 6 times.

Work 1 row without shaping.***

Dec 1 st at neck edge on next and foll alt row, so ending with RS facing for next row. 47[50,53] sts rem.

Left shoulder strap

Set chart G patt as follows—

Chart G row 1 (RS): Rep 8 patt sts of row 1 of chart G 5[6,6] times; work last 7[2,5] sts of chart as indicated.

Chart G row 2: Work first 7[2,5] sts of row 2 of chart G as indicated; rep 8 patt sts 5[6,6] times.

Cont in chart G patt as set until all 21 chart rows have been completed.

Place sts on a holder.

With RS facing, rejoin yarn to 62[65,68] sts of right side of neck and keeping continuity of chart F patt to shoulder strap, work 2 rows without shaping, then shape as left side of front neck from *** to ***.

Dec 1 st at neck edge on next row.

48[51,54] sts rem.

Work 1 row without shaping, so ending with RS facing for next row.

Right shoulder strap

Work shoulder strap as left side of front neck, but foll chart H (instead of chart G), beg and ending rows as indicated on chart H and dec 1 st at beg of first chart row. Place rem 47[50,53] sts on a holder.

Back yoke

With WS facing, rejoin yarn to 137[145, 153] sts of back yoke and beg with a WS row and working back and forth

in rows, p 1 row, k 2 rows, so ending with RS facing for next row.

Work in chart F patt as front yoke, rep 6 patt rows until there are same number of chart F patt rows as front yoke to beg of shoulder strap, ending with RS facing for next row.

Place first 47[50,53] sts on a spare needle, leave centre 43[45,47] sts on a holder for back neck, place rem 47[50,53] sts on a spare needle.

Sleeves

Before beg sleeves, graft back shoulder sts to front shoulder strap sts.

Begin Sleeve

With RS facing and 33/4mm (US 5) needles, k 21 sts from gusset holder; pick up and k 121[127,131] sts evenly around armhole edge to complete rnd. 142[148,152] sts.

Shape gusset

Place a st marker on RH needle to mark beg of rnd and working in rnds, beg shaping gusset as follows—

Next rnd: Ssk; k next 17 gusset sts; k2tog; p121[127,131].

Next rnd: K 19 gusset sts; p121[127,131].

K 1 rnd without shaping.

Cont shaping gussets and set chart E patt as follows—

Chart E rnd 1: Ssk; k15; k2tog; work first 0[3,1] sts of rnd 1 of chart E as indicated; rep 8 patt sts 15[15,16] times; work last 1[4,2] sts of chart as indicated.

Cont in chart E patt as set over sleeve sts, rep 8 patt rnds twice in all, work chart rnds 1 through 6 once more, thus working 22 chart E rnds in total, AND AT THE SAME TIME working gusset sts in st st throughout, shape gussets by dec 1 st at each side of gusset on every foll 3rd rnd until 3 gusset sts in st st rem. 124[130, 134] sts.

Work 2 rnds in chart E patt as set without shaping.

Next rnd: Sl 1-k2tog-ssso; work in chart E patt to end of rnd.

//Next rnd:// P1 (seam st); k to end of rnd. Pl rnd.

Shape lower sleeve

Next rnd: P1 (seam st); k2tog; p to last 2 sts; ssk.

Cont to p seam st to cuff, k 2 rnds.

Dec 1 st at each side of seam st on next and every foll 3rd row AND AT THE SAME TIME cont to p seam st and work sleeve

sts in patt as follows—

K 12[14,14] rnds; p 2 rnds; k 1 rnd.

Work chart C, rep 4 patt rnds 5 times in all, then work rnds 1 and 2 once more, thus working 22 chart C rnds in total.

K 1 rnd; p 2 rnds; k 14[16,16] rnds; p 2 rnds; k 1 rnd.

Work chart B, rep 6 patt rnds 3 times in all, then work rnds 1 through 4 once more, thus working 22 chart B rnds in total.

K 1 rnd; p 2 rnds.

Work in st st only over sleeve sts and cont to dec on every 3rd rnd as set until 60[64,66] sts rem.

Work in st st without shaping until sleeve measures 39[40,41]cm (151/4[153/4,161/4]in).

Cuff

Dec rnd: K0[0,1]; (k2tog, k8[6,6]) 6[8,8] times; k0[0,1]. 54[56,58] sts.

Change to 31/4mm (US 3) needles and work k1, p1 rib for 7cm (23/4in).

Cast off in rib.

Neckband

With RS facing and 31/4mm (US 3) needles, beg at centre of left shoulder strap and pick up and k 24 sts evenly down left side of front neck to front neck holder; k 13[15,17] sts from front neck holder; pick up and k 32 sts up right front neck to back neck holder; k 43[45,47] sts from back neck holder; pick up and k 8 sts to centre of left shoulder strap; then cast on 7 sts onto RH needle. 127[131,135] sts. Work back and forth in rows as follows—

Row 1 (WS): P6; *k1, p1; rep from * to last 7 sts; p7.

Row 2: P1; *k1, p1; rep from * to end of row.

Rep these 2 rows until 16 rows in total have been completed, AND AT THE SAME TIME make buttonholes on 4th and 12th rows as follows—

Buttonhole row (RS): P1; k1; p1; yo; k2tog; *k1, p1; rep from * to end of row. Keeping continuity of rib patt, work 3 rows without shaping.

Cast off in rib.

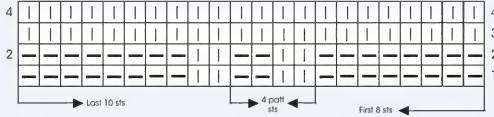
Finishing

Sew cast-on edge of 7 extra sts on neckband to inside of neckline. Sew on buttons. Rinse, short spin and dry garment on a woolly board (see page 124). Do not press.



Charts

Chart A



Cuff to Shoulder
46 (47: 48) cm
18 (18.5: 19) in

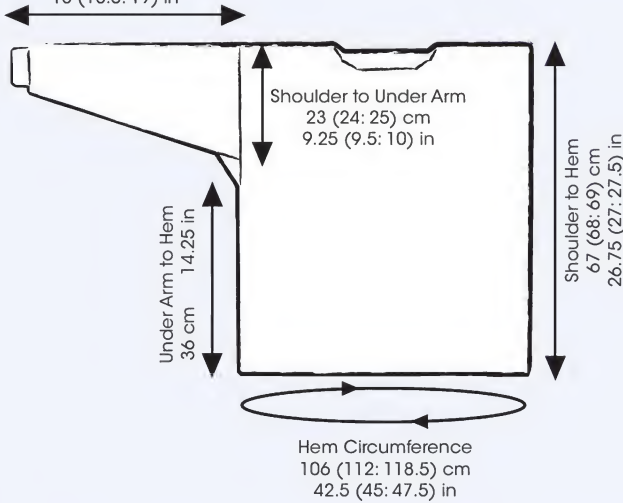
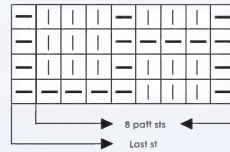


Chart C



Key

- 1 k on RS rows, p on WS rows
- 2 p on RS rows, k on WS rows

Chart E

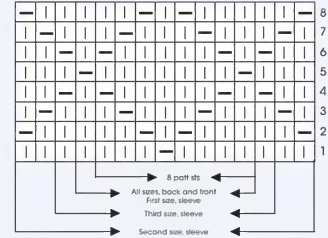


Chart F

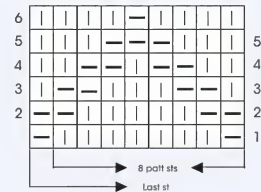


Chart G

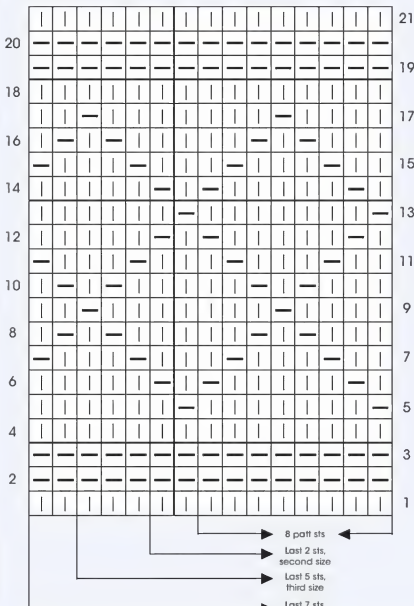


Chart H

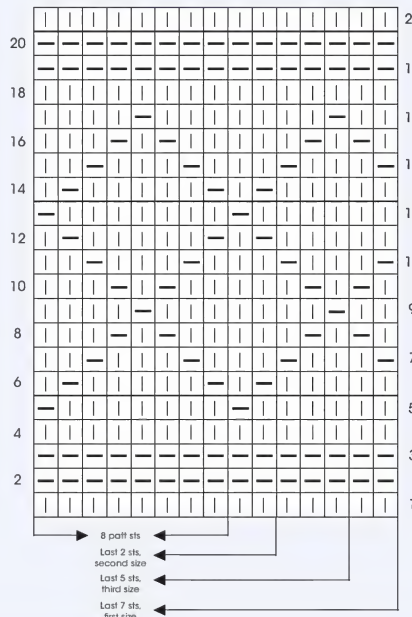


Chart B

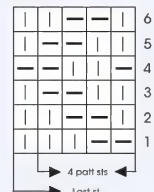
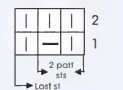


Chart D





Sheep of the Month Wensleydale

Under this month's spotlight this month is The Wensleydale, producer of the world's finest lustre longwool

History

The Wensleydale sheep originated and developed in the early 19th Century in North Yorkshire and derives from a now-extinct breed called the 'Bluecap'. The Bluecap was the result of cross-breeding a Leicester ram with a Teeswater ewe, which resulted in the birth of the first Bluecap in 1839.

Distinctive qualities

The Wensleydale is large, like its ancestor the Bluecap, (which had dark skin and excellent, long curly wool). Wensleydale rams can weigh up to 140kg and ewes 100kg. Both sexes of this hardy longwool sheep, with its visually striking blue head and ears, are polled.

Wool

Ruth Tombleson of **Wensleydale Longwool Sheep Shop** lists the peculiar qualities of the fleece as "its silky feel, lustre and long curly length". It's also absolutely kemp-free. Because of Wensleydale's long staple, it is worsted spun. This means that all the fibres are combed in the same direction, producing a yarn that's strong and lean, rather than bulky.





To buy Wensleydale yarns, locally hand knitted garments, fleeces for felters and spinners, visit www.wensleydalelongwoolshop.co.uk

For more information on the luscious Wensleydale Breed, head www.wensleydale-sheep.com

Technical information

Staple length: 15-30 cm

Micron range: 32.5-34

Full fleece weight between 3.5-7 kg

There are two types of Wensleydale sheep, the white to creamy colour and the black – a sheep which can actually be a gentle brown or grey. The black Wensleydale occurs naturally and is the result of a double recessive gene. The differing colourings of wool are a spinner's dream – this gorgeous wool is therefore highly sought-after.

Yarn to garment

Most common, the wool is worsted-spun, giving the wool great strength and is used to produce luxury yarns for filigree weaves, suiting fabrics, crochet and knitting. The yarn is also a good choice for felting and for use in embroidery and occasionally in upholstery fabrics.

Yarn from the breed is ideal to use when featuring special effects in hand knitting as Ruth says 'wensleydale wool is more akin to silk so drapes beautifully, a plain stocking stitch shows the sheen and lustre but cables and textures are also excellent.'

Wensleydale is also an ideal wool when knitting a Gansey. The Gansey became a garment for fishermen as they needed a hard wearing garment whilst still providing warmth and comfort that would protect against the sea water and these were traditionally knitted by the wives of the fishermen.

The wool is extremely soft and warm and with the fleece of Wensleydale being highly sought after by hand spinners and rug makers alike, this breed has certainly become versatile in it's wool and fleeces making it a popular choice with everyone.



2

Difficulty:

Intermediate

Skills Used

- Increasing
- Decreasing
- Lace
- Knitting in the round on double pointed needles
- Knitting in rows on circular needles
- Working from a chart
- Bobbles
- Kitchener stitch

Yarns Used

MC: Kid Seta, Cascade Yarns, 61% Mohair, 35% Silk, 4% Wool, 25g/274m/300yd, Lace Weight, Shade 05

CC: Symphony Lace, Tili Tomas, 63% Mohair, 18% Nylon, 10% Silk, 9% Wool, 50g/315m/345yd, Lace Weight, Color Olive

Yarn Review

Tamara says: "Kid Seta is next to skin soft and works up beautifully without hassle. Symphony Lace is a gorgeous luxury, and adds shimmer to every project."

Yarn Alternatives

SAVE: Classic Elite Pirouette

SPEND: Alchemy Haiku

SPOIL YOURSELF: Rowan Kidsilk Haze

Tension

Work 20 st and 24 rows in st st to measure 10x10cm (4x4in) using 4.50mm needles: or size required to obtain tension.

Notions

4.50mm - 50cm long circular needle
One set of 4 - 4.50mm dpns
12 buttons
Waste yarn
2 st markers
Yarn needle

Designer Biography

Tamara Ell lives and works in Western Canada. When not running after her son or working, she teaches spinning and leads a charity that knits blankets for newborns at a local NICU.



Tamara Ell

Playa del Cardi

'Playa del Cardi is a seamless hooded cardigan that is incredibly light and airy. Perfect for those warm summer nights that require a little glitz. Wear it with jeans, or pack it for your next tropical adventure!'

Special stitch patterns

M1 - Make 1 stitch by knitting in the bar in between stitches

Bobble - Loosely work ([k1,yo] 2 times, k1) in the same stitch

Pattern notes

Playa del Cardi is worked seamless from the bottom up. The sleeves are worked in the round, then the body is worked flat on circular needles. Both sleeves are then joined to body, and the cardigan yoke and hood are worked flat.



Pattern starts Sleeves

With MC and set of 4 4.50mm dpns, CO 15 sts on to first dpn, 16 sts on to the second dpn, and 16 sts on to the third

dpn (42 [46: 48: 50: 52: 54] sts total).

Join in the round: being careful not to twist.

Work in 1x1 rib for 4 rounds, pm at the end of first round

K4 rounds

With CC:

Increase one stitch on each side of marker every 6[5: 4: 4: 4] rounds 3 [1: 3: 8: 17: 24] times, then every 8 [8: 6: 6: 6] rounds 9 [11: 14: 11: 5: 1] times. (66 [70: 84: 88: 96: 104] sts total)

At the same time: start Sleeve Chart 1: K10 [12: 13: 14: 15: 16]; work Sleeve Chart 1: k11 [13: 14: 15: 16: 17].

Rep for each round of Sleeve Chart 1 while continuing with sleeve increases (12 rounds of chart)

With MC:

Work in st st, continuing increases, until



sleeve measures 34 [35.5: 35.5: 37: 37: 38]cm (13.5 [14: 14: 14.5: 15]”)

With CC:

Start Sleeve Chart 2: K20 [22: 28: 30: 34: 37] work Sleeve Chart 2: K20 [22: 28: 30: 34: 37]

Rep for each round of Sleeve Chart 2 while continuing with sleeve increases (28 rounds of chart). (66 [70: 84: 88: 96: 104] sts total)

K5[5: 6: 6: 7: 7] sts. Slip 55 [59: 73: 77: 85: 93] sts to hold on waste yarn.

Place remaining 6[6: 7: 7: 8: 8] sts on separate piece of waste yarn. Break working yarn, leaving thong tail for grafting. Make second sleeve the same. Set both sleeves aside.

Body

Button bands are worked to the end of

Measurements table

TO FIT BUST	76	86	96	107	116	127	CM
	30	34	38	42	46	50	IN
FINISHED BUST	86	96	107	116	127	137	CM
	34	38	42	46	50	54	IN
SLEEVE SEAM	44	46	46	47	47	48	CM
	17.5	18	18	18.5	18.5	19	IN
LENGTH (NOT INCL. HOOD)	60	63	67	70	72	76	CM
	23.5	24.8	26.3	27.5	28.5	30	IN
MC - BALLS	3	4	4	5	5	6	BALLS
TOTAL METRES	777	850	1020	1115	1230	1395	METRES
TOTAL YARDS	850	930	1115	1220	1345	1525	YARDS
CC - BALLS	1	1	1	2	2	2	BALLS
TOTAL METRES	247	275	306	334	361	384	METRES
TOTAL YARDS	270	300	335	365	395	420	YARDS



hood construction: though buttonholes are not required after Yoke is finished. Total stitch counts include button band sts.

Work the button bands as follows:

Right sides - k1, p1, k1, p1, body

instructions: p1, k1, p1, k1

Wrong sides - p1, k1, p1, k1, body

instructions: k1, p1, k1, p1

At the same time, create buttonholes

every 10th row as follows: k1, p1, YO,

K2tog, body instructions: p1, k1, p1, k1

With MC:

CO 172 [184: 212: 232: 252: 272] sts with circular needles

Work in 1x1 rib for 4 rows

Begin working button bands, and work 4 rows in st st

With CC:

K2[-: 3 2: 1: -:] Work Body Chart 1: K2[-: 3: 2: 1: -].

P2[-: 3: 2: 1: -:] Work Body Chart 1: P2[-: 3: 2: 1: -].

Repeat last two rows for remainder of chart (12 rows of chart)

With MC:

Knit in st st until work measures 23cm (9")

With CC:

K2[-: 3: 2: 1: -:] Work Body Chart 2: K2[-: 3: 2: 1: -].

P2[-: 3: 2: 1: -:] Work Body Chart 2: P2[-: 3: 2: 1: -].

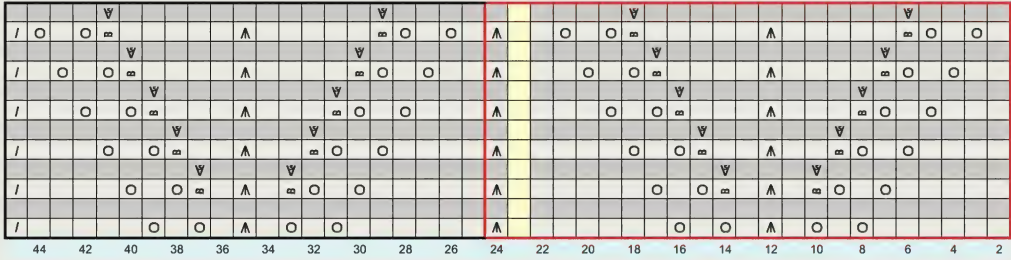
Repeat last two rows for remainder of chart (27 rows of chart)

Using circular needle and MC: join sleeves to body as follows:

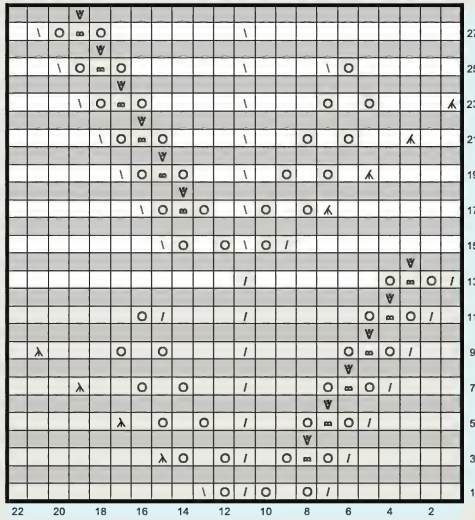
K33 [36: 42: 47: 51: 56] sts, place next 11

Charts

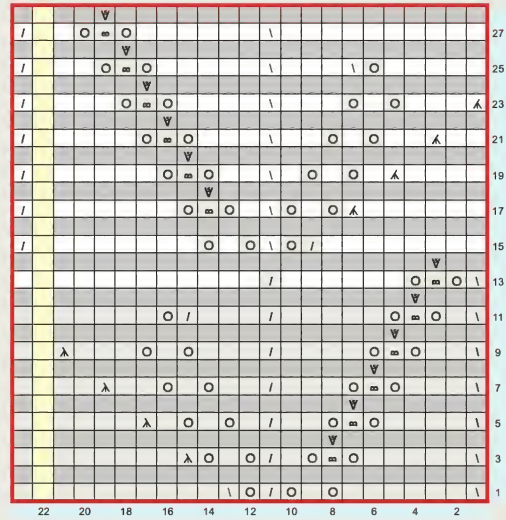
Body Chart 1



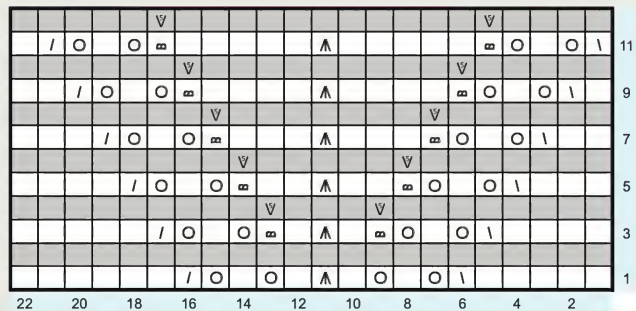
Sleeve Chart 2



Body Chart 2



Sleeve Chart 1



Stitch Legend:

- Knit on RS, Purl on WS

- S11, k1, pss0

- YO

- S12 as f1 to k2log, k1, p2sso

- K2tog

- Bobble (see special stitch patterns)

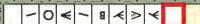
- S1, k2log, pss0

- Purl all 5 bobble sts tog on RS, Knit all 5 bobble sts tog on WS

- K3tog

- Pattern repeat

- Knit on RS, Purl on WS (Size 30 only)



[11: 13: 13: 15: 15] sts onto waste yarn,
k55 [59: 73: 77: 85: 93] sts of first sleeve,
k76 [82: 94: 104: 112: 122] sts for back
body, place 11 [11: 13: 13: 15: 15] sts
onto waste yarn, k55 [59: 73: 77: 85: 93]
sts of second sleeve, k33 [36: 42: 47:
51: 56] sts (260 [280: 332: 360: 392: 428]
total sts)

Yoke

Work in st st until 12cm (4.7") from sleeve
join, ending with WS row

Decrease row 1: *K2, k2tog, rep from *
to end of row. (197 [212: 251: 272: 296:
323] total sts)

Work in st st until 18cm (7") from sleeve
join, ending with WS row

Decrease row 2: *K1, k2tog, rep from *
to end of row. (134 [144: 170: 184: 200:
218] total sts)

Work in st st until 23cm (9") from sleeve
join, ending with WS row

Decrease row 3:

For size 30: 34: 42 – K1, *k1, k2tog, k2tog,
rep from * to end of row

For size 38: 46 – K1: *k1: k2tog: k2tog:
rep from * to last stitch in row: k1

For size 50 – *k1, k2tog, k2tog, rep from
* to end of row

(84 [90: 106: 114: 124: 134] total sts)

P1 row

Hood

K16 [17: 20: 22: 24: 26], pm, k44 [48: 58:
62: 68: 74], pm, k16 [17: 20: 22: 24: 26]

P1 row

K to marker, M1, slip marker, k to marker,
slip marker, M1, knit to end of row

P1 row

Rep last 2 rows 9 (9-5-5-3-3) times more.
(104 [110: 116: 124: 130: 140] total sts)

Work in st st until hood measures 12 ins
[30.5 cm], ending with a WS row.

K46 [49: 52: 56: 59: 64], sl1, k1, psso,
place marker, k2tog, knit to end of row

P1 row

Knit to 2 sts before marker, sl1, k1, psso,
slip marker, k2tog, knit to end of row.

Rep last 2 rows 7 times more

P1 row

Break yarn, leaving a long tail for
grafting.

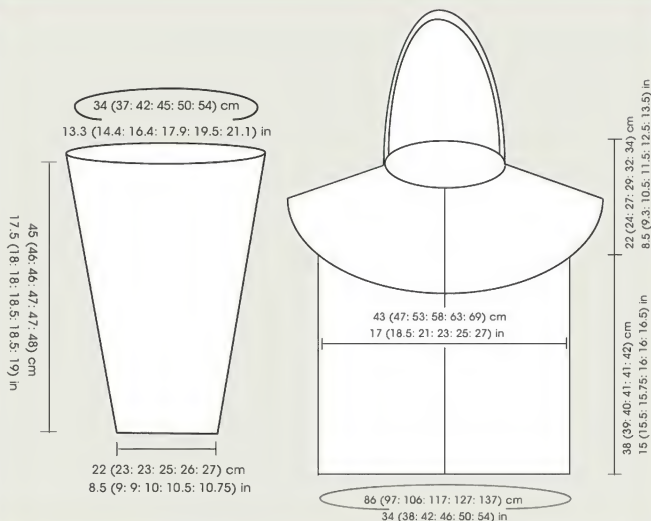
Finishing

Graft Hood and underarms
using Kitchener stitch.

Weave in ends, and block. Sew
on buttons and enjoy!



Schematics



Hang out the Bunting!

Best of British Bunting Challenge

Knit challenges you to make the most of your scrap yarn by transforming it into bunting for our fantastic *Best of British Bunting Challenge*!

We are looking for lovely "Best of British" bunting to appear on our stands over the Summer shows! The brighter and bolder, the better!

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Design and knit one metre of bunting. Be adventurous!

Any original design will be accepted and you don't need to follow the traditional triangle shape.

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Win some amazing prizes with our bunting challenge!



If you are contacted you will need to supply your written pattern text and charts on request, for inclusion. If you would like your bunting returned (within six months of receipt), be sure to enclosed a stamped, addressed envelope.

All entries must be in by: 30th May 2012.

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2

Difficulty:

Intermediate/ Advanced

Skills Used

- Increasing
- Colourwork (stranded)
- Pick up and knit/Pick up and purl
- Knitting in the round
- Knitting in rows
- Working from a chart
- Judy's Magic Cast On (for toe-up socks)
- Russian Cast off method.

Measurements

Foot length 25cm/9.8in (and larger),
circumference 22cm/8.7in
Options are given to make larger sized
socks

Yarns Used

MC: Gjestal Ulltepegarn
100% wool, 200m per 50g
Colour 12 (light blue)
2 x 50g needed
WPI: 14

CC: The Knitting Goddess Semi
Coloured Orange
75% merino, 25% nylon, 212m per 50g
Fingering weight
1 x 50g needed
WPI: 14

Yarn Review

Bianca says: "Both are excellent yarns
for colour work, in a not every day
combination. Don't let the advised
needle size for the Gjestal scare you!"



Bianca Boonstra

Nemo Socks

'My husband said socks and I said OK! My youngest son
helped by picking the colours'

Special notes

Socks are worked toe-up.
Knitters must be familiar with Judy
Becker's Cast on method.

Pattern starts

Cast on, with blue, using Judy
Becker's Magical Cast on
Method: 20 sts.

Knit 1 round.

Mark your beginning and halfway
point.

Step A: *k1, m1, k to 1 st before marker,
m1, k1. Repeat

Step B: Knit round

Repeat step A until a total of 40 sts is
reached

Repeat step A and B until a total of 64
(68: 72) sts is reached.

Join orange.

For the 64 sts version: Work chart.
Chart shows 32 sts and should be
repeated once to complete the round.

The model shows 1 ½ pattern repeat
before starting the heel flap.

For 68-72 sts: Add 1 (2) st in blue
before and after the chart - repeat this
once as well (1: 32: 1 / 1: 32: 1) (2: 32:
2 / 2: 32: 2)

Heel flap

Work in blue over the first 32 (34: 36) sts

Step 1: Sl 1 (as if to knit), k to 2 sts
before end, k2tog, turn

Step 2: Sl 1 (as if to purl, p to 2 sts
before end, p2tog, turn





Pattern

Yarn Alternatives

SAVE: Schoppel Uni

SPEND: Opal Uni

SPOIL YOURSELF: Bristol Yarn Gallery
Buckingham

Tension

Work 28st and 36 rows in Stockinette st to measure 10x10cm/4x4in using 2.5mm needles, or size required to obtain tension.

Notions

2.5mm circular or double pointed needles

Stitch marker

Needle to weave in ends

Designer Biography

Bianca is a mum of four, designs for pleasure and a knitter for life. Her dream is to own her own yarn shop in time.

Ravelry ID: Lansingerland

Designer ID: www.ravelry.com/designers/bianca-boonstra

Weblog: www.lansingerland.blogspot.com

Repeat step 1 and 2 until there are 8 sts left.

Turn heel: Pick up points are where you slipped the sts in previous rounds. Start with right side in front:

Step 1: k sts, pick up 1 and knit, turn

Step 2: p sts, pick up 1 and purl, turn

Repeat steps 1 and 2 until you are back to the original 64 (38: 72) sts.

Continue pattern - the model starts in row 16

Work pattern 1 ½ times for height.

Cut orange.

Continue: Knit 1 round in blue.

Ribbing

Work 20 rounds in k2, p2 rib.

For a flexible border, cast off, using the Russian Cast off method.

Finishing

Weave in ends. Work second sock. Enjoy!



Chart

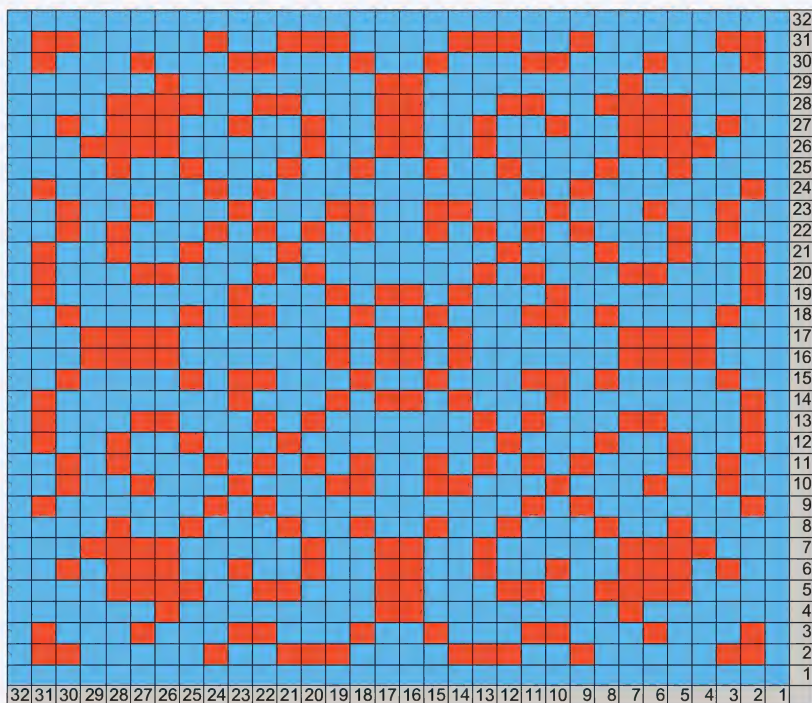
Key:



K 1 st in Blue



K 1 st in Orange



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2

Difficulty:

Intermediate

Skills Used

- Increasing
- Decreasing
- Lace
- Knitting in rows
- Knitting in the round
- Working from a chart
- Kitchener stitch
- I-Cord

Yarns Used

MC: Louisa Harding Kashmir Baby 55% merino wool, 35% microfiber and 10% cashmere 50g/131m/143yd
12 Plum
CC: Cleckheaton Country Kids 8 ply, 100% wool, or any white DK yarn (small amount)
LACE: Handmaiden Mini Maiden 50% wool, 50% silk, or similar sock weight yarn (small amount)

Yarn Alternatives

SAVE: Stylecraft Life DK
SPEND: Debbie Bliss Baby Cashmerino
SPOIL YOURSELF: GGH Tajmahal

Tension

Work 22st and 32 rows in st st to measure 10x10cm /4x4in using 3.75mm needles, or size required to obtain tension.

Designer Biography

Brenda Castiel has been knitting on and off since she was in her teens, but became somewhat obsessed with it in 2007. She loves squishy wools for the short, mild Los Angeles winters, and likes cottons and blends for the rest of the year. Brenda firmly believes that even beginner knitters can create something beautiful and useful, so she strives to keep patterns simple yet original. See www.ravelry.com/designers/brenda-castiel for additional designs. She blogs about knitting and life at: www.knitandtravelandsuch.blogspot.com

Yarn Review

"This yarn was soft and easy to work with"



Brenda Castiel

Lola's Top

'The design was inspired by the look of 17th century ladies' dresses. At night they showed a deep décolletage, and by day they tucked a bit of lace over their shoulders and in the neckline, to make it a more modest day dress'

Pattern notes

The design is done in stocking stitch with some purl accents for texture. It's knitted in the round with raglan sleeves and with no sewing required. An attached I-cord is used for the edging along the neck. The buttonholes (where the insert buttons go) are disguised by the I-cord. The hem and sleeves are finished with a tiny ruffle. One of the 2 inserts has lace with a pretty zigzag edge. It will attach to the sweater with small snap fasteners. The second insert is striped, with a tiny ruffled edge, and it attaches to the sweater with silver buttons.

Special stitch pattern

Pattern Stitch (20 row repeat)

Row 1: *p1, k10, p1, repeat from * till end.

Rows 2-10: Knit

Row 11: *K5, p2, k5, repeat from * to end.

Rows 12-20: Knit

I-cord

For applied I-cord, start by casting on 4 sts onto the circular needle. Knit the stitches, then slide the sts over to the right until they are at the needle

tip. *Pull the yarn taut then knit all of the i-cord stitches in the row, except the last stitch. Slip the last stitch. Pick up and knit one st from the edge of the garment (armhole or neck). Pass slipped stitch over garment stitch. Prepare to work the next row, by sliding stitches to the right once again. Repeat from *.

Pattern starts

With 3.75mm (US 5) circular needle, cast on 288 (327:

360: 393: 426: 459) sts. Join to knit in the round, being careful not to twist stitches. Place marker to note start of round.

Rnd 1: Knit

Rnd 2: Knit

Rnd 3: *K2tog, yo, repeat from * to end, k0 [1: 0: 1: 0: 1]

Rnds 4 & 5: Knit

Rnd 6: *K1, k2tog, repeat from * to end. 192 (218: 240: 262: 284: 306) sts. Place 2nd marker after 96(109: 120: 131: 142: 153) sts to mark the side "seams".

Pattern begins

Round 1: k0 [5: 0: 3: 10: 3], p0 [1: 0: 1: 1], work 1st round of stitch pattern to last 0 [7: 0: 6: 11: 5] stitches before side marker. P0 [1: 0: 1: 1: 1], k0 [6: 0: 5: 10: 4].





Notions

Stitch markers
Tapestry needle
Safety pins
6 buttons to attach striped insert
6 small backing buttons
6 snap fasteners (press studs) to attach lace insert



Repeat from beginning to complete the round

Rounds 2-10: Knit

Round 11: k0[0: 0: 5: 4: 4], p0[1: 0: 0: 2: 0], k0 [5: 0: 0: 5: 0]. Work round 11 of special stitch pattern until 0[7: 0: 6: 11: 5] stitches before side marker. p0 [2: 0: 1: 2: 0], k0 [0: 0: 0: 4: 0]. Repeat from beginning for 2nd half of round.

Note This sweater ends at the top of the hips, approximately. If you like a longer sweater, add additional rounds before starting the waist shaping.

Begin waist shaping after about 8 cm/3 in.

Decrease round work in pattern. *3 sts before marker, ssk k1, sm, k1, k2tog. Continue to next marker, repeat from *, finish round. 188 (214: 236: 258: 280: 302) sts.

Every 8 rounds, and maintaining pattern as set, work a decrease round decrease 4 times in all. 176 (202: 224: 246: 268: 290) sts.

After 8 in./20 cm begin increases:
Increase round k1, kfb, work in pattern to 2 stitches before side marker, *kfb, k1, sm, k1 kfb, continue to last 2 stitches, kfb, k1. 180 (206: 228: 250: 272:

Measurements table

TO FIT BUST	81	91	101	111	121	131	CM
	32	36	40	44	48	52	IN
FINISHED BUST	85	97	107	117	127	137	CM
	33.5	38	42	46	50	54	IN
SLEEVE SEAM	43	44	45	47	48	48	CM
	17	17.5	18	18.5	19	19	IN
LENGTH	58	58	60	60	63	63	CM
	23	23	24	24	25	25	IN
BALLS	7	7	8	8	9	10	BALLS
TOTAL METRES	853	905	978	1034	1154	1292	METRES
TOTAL YARDS	924	980	1060	1120	1250	1400	YARDS

294) sts.

Work 8 more rounds, then repeat increase round once more. 184 (210: 232: 254: 276: 298) sts. Continue even, in pattern, until garment measures 33 (34.5: 36: 37: 38: 39.5) cm or 13 (13.5: 14: 14.5: 15: 15.5) inches, or desired length for your body. End on Row 5 of Pattern St.

Note: If you have a longer torso, this is the place to add length.

Armholes

Divide for armholes. *Work to 5 (6: 6: 7: 7: 8) sts before marker. Place 10 (12: 12: 14: 14: 16) sts on holder or scrap yarn, removing marker. Repeat from *. Work till end. Place back sts on holder or waste piece of yarn, and place front sts on another holder or waste piece of yarn. 82 (93: 104: 113: 124: 133) sts for back, same for front.

Put aside while you work the sleeves.

Sleeves (make 2)

CO 69 (72: 78: 84: 90: 90) sts. Join to knit in the round. Place marker to denote the beginning of the round. (If you're comfortable with the technique, it's a great idea to knit both at once; then they are absolutely the same. Instructions are here: www.knitty.com/ISSUEwinter02/PATTstraightlaced.html)

Rnd 1: Knit

Rnd 2: Knit

Rnd 3: *K2tog, yo, repeat from * to end

Rnd 4-5: Knit

Rnd 6: *K1, k2tog, repeat from * to end. 46 (48, 52, 56, 60, 60) sts

Knit 12 rounds

Begin Pattern St : k4 [0: 1: 2: 0: 0], p1 [0: 1: 1: 0: 0], work 1st round of special

stitch pattern to last 5 [0: 2: 3: 0: 0]

stitches before row maker. P1 [0: 1: 1: 0: 0], k4[0: 1: 2: 0: 0]

At the same time, maintaining pattern as set, after 5 cm/2 in, begin increases Increase round: k1, kfb, work in pattern to 2 stitches before row marker, *kfb, k1, 48 (50: 54: 58: 62: 62) sts.

Increase 2 sts every 8 rounds, 11 times in all. 68 (70: 74: 78: 82: 82) sts.

Work even until sleeve measures approximately 43 (44: 45: 47: 48: 48) cm/17 (17.5: 18: 18.5: 19: 19) in. End on Row 5 of Pattern St.

HINT: If you would like the sleeves a bit longer, this is the place to add length. Place stitches on holder and make second sleeve.

Join the sleeves

On each sleeve, put 10 (12: 12: 14: 14: 16) sts of the underarm (divided equally on either side of the marker) on a stitch holder or waste yarn, removing marker. Place the sleeves next to the sweater, underarm to underarm, right sides facing. This is how to join the sleeves. Place the front of the piece on needles. Work the front of the sweater, place marker, and join live stitches from first sleeve. Place next marker, work the sts for back, place marker, and join live stitches from second sleeve. Place final marker and join to work in the round. 280 (302: 332: 354: 384: 398) sts. Resume Pattern St
Work even for 1.25 cm/ 1/2 inch.

Raglan shaping

Now we will start shaping the raglan shoulders and after 1.25 cm/ 1/2 inch, start shaping the V-neck.

Knit in pattern. Decrease 2 sts at each of the 4 markers, as follows: *work to within 3 sts of marker, k2tog, k1, sm, k1, SSK. Repeat from *. Work to end of round. 8 sts decreased.

Work a decrease round every 2 rounds. After 1.25 cm/ 1/2 inch of raglan shaping start V neck shaping. Place different coloured marker or scrap yarn to mark the centre front.

V-neck shaping

Work to one st before centre marker. Cast off 2 sts, work to end. You will now be working back and forth, not in the round. Continue raglan shaping on the RS rows.

Turn. Work WS.

Decrease at neck edges as follows

on RS. For right front, k1, ssk, work to last 3 sts for left front, k2tog, k.. Dec 1 st at each neck edge every RS row, 11 times, then every 4th row, 3 (5: 6: 6: 7: 7) times. Work even thereafter, continuing raglan shaping.

Next RS row work right front and right shoulder in patt as established, dec 3 sts evenly across the back section using k2tog, to shape back neck area. Work to end of row.

Continue raglan shaping until 30 (34, 35, 37, 38, 40) sts remain. Cast off.

Graft underarms together, sewing any holes that remain.

Striped triangular insert

With 3.75mm (US 5) needle and MC, cast on 53 sts.

Row 1: P1, k1, p1, k1, p45, k1, p1, k1, p1.

Row 2: P1, k1, p1, k1, *K2tog, yo, repeat from * to last 4 sts, k1, p1, k1, p1.

Row 3: P1, k1, p1, k1, p45, k1, p1, k1, p1.

Row 4: P1, k1, p1, k1, *K1, k2tog, repeat from * to last 4 sts, k1, p1, k1, p1. [38 sts].

Row 5: P1, k1, p1, k1, p to last 4 sts, k1, p1, k1, p1.

Row 6: P1, k1, p1, k1, ssk, k to last 6 sts, k2tog, k1, p1, k1, p1 [36 sts].

Switch to CC for stripes. Repeat rows 5 and 6, alternating 2 rows of MC, 2 rows of CC until 8 sts remain. Continue in k1, p1 (moss st), and continue decreasing until 2 sts remain. Cast off last 2 sts.

Lace triangular insert

Lace Chart:

Row 1: Knit

Row 2: Knit

Row 3: k2tog, k3, yo, *k1, yo, k3, sl1 k2tog psso, k3, yo, repeat from * twice more, k1, yo, k3, ssk.

Row 4 and all even numbered rows: Purl

Row 5: k2tog, k2, yo, k1, *k2, yo, k2, sl1 k2tog psso, k2, yo, k1, repeat from * twice more, k2, yo, k2, ssk.

Row 7: ssk, k2tog, yo, k1, *k3, yo, k1, sl1 k2tog psso, k1, yo, k2, repeat from * twice more, k3, yo, sl1 k2tog psso

Row 9: sl1 k2tog psso, yo, k1, *k4, yo, sl1 k2tog psso, yo, k3, repeat from * twice more, k2, yo, sl1 k2tog, psso.

Row 11: sl1 k2tog psso, yo, *k1, yo, ssk, k5, k2tog, yo, repeat from * twice more, k1, yo, sl1 k2tog psso.

Row 13: ssk, *k2, yo, ssk, k3, k2tog, yo, k1, repeat from * twice more, k1, k2 tog.

Row 15: ssk, *yo, ssk, yo, ssk, k1, k2tog, yo, k2tog, yo, k1, repeat from * once more, yo, ssk, yo, ssk, k1, k2tog, yo, k2tog, yo, k2tog.

Row 17: ssk, yo, ssk, yo, sl1 k2tog psso, *yo, k2tog, yo, k3, yo, ssk, yo, sl1 k2tog psso, repeat from * once more, yo, k2tog, yo, k2tog.

Row 19: ssk, yo, ssk, *k1, k2tog, yo, k2tog, yo, k1, yo, ssk, yo, ssk, repeat from * once more, k1, k2 tog, yo, k2tog.

Row 21: ssk, yo, *sl1 k2tog psso, yo, k2tog, yo, k3, yo, ssk, yo, repeat from * once more, sl1 k2tog psso, yo, k2tog.

Row 23: ssk, k3, k2tog, yo, k1, yo, ssk, k5, k2tog, yo, k1, yo, ssk, k3, k2tog.

Row 25: ssk, *k2tog, yo, repeat from * 8 times more, k1, k2tog

Row 27: ssk, k1, k2tog, yo, k1, yo, ssk, k5, k2tog, yo, k1, yo, ssk, k1, k2tog.

Row 29: ssk, yo, k2, yo, ssk, k4, k2tog, yo, k2, yo, ssk, k2tog.

Row 31: ssk, yo, k1, yo, ssk, yo, ssk, k1, k2tog, yo, k2tog, yo, k1, yo, k2tog.

Row 33: ssk, k2, yo, ssk, yo, sl k2tog psso, yo, k2tog, yo, k2. K2tog.

Row 35: ssk, yo, ssk, yo, ssk, k1, k2tog, yo, k2tog, yo, k2tog.

Row 37: ssk, yo, ssk, yo, sl k2tog psso, k2tog, yo, k2tog, yo, k2tog

Row 39: ssk, k1, yo, sl k2tog, psso, yo, k1, k2tog

Row 41: ssk, k1, k2tog.

Row 43: sl k2tog psso.

With 3.5mm (US 4) needle, cast on 49 sts. Knit first 4 sts in garter st, the next 41 sts according to Lace Chart, then the last 4 sts in garter st.

Follow Lace Chart until all the lace

is completed and only garter sts remain. Decrease 1 st at each end of yarn until 4 sts remain. Cast off.

Finishing

Weave in all loose yarn ends. Block to size.

Take the striped insert and pin it into place. Carefully mark along the neckline (with small safety pins or yarn scraps) exactly where you would like the 6 buttons to be.

Starting at the back of the neck, work the applied i-cord (see Notes) around the neckline. When you reach the points that are marked for buttons, work 2 rows of the i-cord without picking up sts from the neck, i.e. you will leave a small gap which will become the buttonhole. When you resume picking up neck sts you will leave a gap of 2 sts on the neck as well. Repeat for each buttonhole. When you have reached the point where you began, cut the yarn, thread the end through a tapestry needle and sew the 2 ends together.

Lay the striped insert under the neckline and mark where the buttons should be to line up with the buttonholes you have made in the i-cord.

Sew on buttons. Sew small backing buttons on WS to reinforce the buttons. Take the lace insert and pin in place. Mark exactly where you would like the snap fasteners to be and sew them in place.



Lola's Schematic and Chart



88 (103: 113: 123: 133: 143) cm
35 (41: 45: 49: 53: 57) in

Key

- ```
-- P on RS, k on WS
\ SSK
K on RS, p on WS
/ K2tog
^ SK2P (sl 1 k2tog, pssso)
O YO
```

[illegible]



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A mannequin is shown from the waist up, wearing a beige textured cardigan with floral appliques and a ruffled blouse. The cardigan has a textured knit pattern and is decorated with small, light-colored fabric flowers along the lapels and front opening. The blouse underneath has a prominent ruffled front. The mannequin's head is covered by a silver-colored cap.

# Deborah Newton's Seaming Seminar



## CHAPTER 3 - Seaming Seminar

As we learned in the last chapter, some yarns defy blocking, so it is important to perfect your assembly skills so your sweaters always look neat and polished. Whether you sew traditional seams or join by less conventional methods, assembly does not have to be hard and should not be daunting. In this chapter I'll present traditional and more creative ways of joining pieces, as well as a step-by-step approach to a project's assembly.

### Cheat Sheet

#### Make Your Stitches Stand Out!

A fun technique is to add seam stitches on the wrong side of the edges of your pieces. This creates a visible ridge on the right side that outlines the pieces. Ridges can lend an "edgy" look to garments, or can enhance a patchwork effect.



I made this old favorite sweater before I started adding seam stitches to my designs.

You can see how sewing the reverse stockinette fabric to itself causes a deep, unattractive dent.

### Three Simple Rules

There are several common myths about seaming—that it is difficult, that it is tedious and that seams should be invisible. None of these are true! Once you learn a few basic rules and some simple techniques, seaming can be a fairly easy and enjoyable process. Also, it is fun to be creative when joining pieces—sewing is not the only way to join pieces. Knitting, crocheting or embroidering them together are other options.

As I have learned over the years, seams need not be invisible—outline your seams and let them be a detail of your sweater! In this chapter, I discuss a number of "rules" for seaming, but I don't want you to think that means it is rigid. Knowing that a process supports you, and having a vision as a guide, is the goal. Those who work with me know that I chuckle over mistakes and I always try to accommodate errors. Don't be rigid—just remember the helpful guidelines, test them, and know that in time your seaming will be just right. I learned these guidelines gradually, over a long period of time! Try to have a relaxed yet attentive approach to finishing—I do! Even though we want our work to look perfect, that takes time and experience. As a beginning knitter, and even in the early years of being a professional designer, I used to struggle with seaming knitted pieces

for sweater assembly. Each sweater presented its own challenges. I had to consider different fibers, different yarns—fine, heavy, textured, novelty—different pattern stitches, different garment types. And certain parts of a sweater, especially sleeve caps where a smooth curve is generally desired, were always challenging! I had to find a way to make this easier for myself. After years of learning, I came up with three simple rules to follow when assembling a sweater. I almost never break these rules. Here is an overview of these rules and how they came to be:

### Rule #1

#### Seam Stitches Are a Finisher's Best Friend

Before beginning to knit a new project, always check to see if your pattern incorporates stitches at the edges that will make seaming easier. If not, add seam stitches to your pieces when you knit them. I find sloppy or what I call "ragged" finishing in my designs unacceptable. As I've mentioned before, I love and honor the handmade nature of the knitted fabric and expect it to be a little bit uneven and charmingly imperfect! But to have a garment that is less than crisp in the seams and at the edges makes me cringe. Why work so hard on the knitting only to have the eye drawn to the poor finishing? My most important red-alert about seaming came in the early days of my career; the difficulty I had with one particular sweater made me realize I needed to take more care with preparing for finishing. I was sewing together an Austrian-inspired knitted jacket. The background fabric of the sweater was reverse stockinette stitch. As I sewed the purl stitches to the purl stitches in the reverse stockinette stitch pattern for the side seams, I hated the way the seam became "indented," or rolled inward. To make things harder, the yarn was a wool synthetic blend, so I knew I could not steam the seam to open it up without damaging the fabric.





When I started to sew the sleeve seams, I was even more appalled. I had worked my increases one stitch in from the edge, but as I seamed, the “indented” look was still there, and the increases were all too obvious. The seam had a very messy appearance where the edges met. I pulled the seam out many times, trying different ways to make it look better. First I attempted to sew a seam that was only a half stitch from each side, rather than one stitch. But this was also terribly uneven looking. Then I tried to sew further into the fabric of the sleeve, to avoid seeing the looped increases—now my sleeve was too narrow. By the time I was through, the seam looked even worse from having been redone so many times. I eventually realized that seaming was not as much of a problem when I was working on smooth plain stockinette-stitch fabric as it was in the more textured reverse stockinette-stitch fabric. I had a eureka moment when I realized that all the issues could be solved—with almost any pattern stitch or yarn—if: 1) I added two stockinette stitches at the edges of my pieces, and 2) all increases and decreases were worked within the seam stitches. My seam could then be worked between these stitches. By doing these things, all my seams are outlined in a smooth yet inconspicuous way. It is especially pretty to outline shaped areas with seam stitches. A fitted garment, with shaping at the waist, for example, always benefits from this kind of attention. In addition, the ugly indented look is avoided because stockinette stitch tends to push a little outward at the seam, whereas other textured patterns, such as reverse stockinette stitch, indent in the seam. These stitches can be worked on any seam to make sewing easier, not just at the side seams.

Here the raglan seam is outlined clearly and decoratively by the seam stitches.



### WHY TWO SEAM STITCHES?

One seam stitch is not enough! Through experimentation I have learned that you have to have two seam stitches to always have a smooth seam, without indentation. When you have two stitches at your edges, you can seam between them. I now plan all my sweaters to accommodate these extra seam stitches. And you can do that too, almost all the time, regardless of the pattern you are using. This solves other problems, too. If you are a knitter who usually works increases into the first and/or last stitch of a row, you know that this bumpy edge can be seamed to the inside, so that the jagged edge is not visible. But I am sure you see that the seam itself is often a little uneven. By incorporating two seam stitches and working increases next to them, the seam is accented and its line is smooth and even.

### HOW TO ADD SEAM STITCHES

There are two things to consider when adding seam stitches, especially if you add two stitches to each side, as I do. When seaming the body of a sweater, one stitch gets seamed to the inside and the other outlines the seam. Four stitches total remain on the outside of the garment, thus adding four stitches beyond the pattern stitches. In addition, if you add to the fronts of a cardigan to outline the edges, then pick up between, this number can jump to six extra stitches. (When adding stitches for picking up at the edges, rather than seaming, I refer to these as “edge stitches.”) When I first started incorporating seam stitches, I realized that if I added these stitches, they would contribute to the width of the sweater. I was adding eight stitches at the sides, total. Four of them would be seamed to the inside, so they were fine. With finer yarns, an extra four or six stitches beyond the pattern stitches is a negligible amount and will not add considerably to the finished width of the garment. However, with a heavy yarn, the addition of these extra stitches can add an inch, or even two inches, to the finished measurement of your sweater. So if you are concerned about adding extra width, see if you can subtract a stitch from the pattern stitch of your garment in order to add a seam stitch. With some pattern stitches, it is easy to lose one stitch of the pattern and change it to a plain stockinette-stitch seam stitch. Other times you will have to truncate a pattern, if possible.

### EXCEPTIONS TO THE RULE

As with most rules, there are a few exceptions to this one. When I add seam stitches to an edge that I am going to pick up into, I often incorporate only one edge stitch. Working the seam stitches in stockinette is not always ideal, such as when the fabric of the sweater has a tighter row gauge than stockinette stitch. This happens with many textured patterns that have denser than average row gauge. Stockinette stitch—our seam stitch pattern—often has a ratio of five stitches to seven rows; a denser pattern might have a row gauge with a ratio of five stitches to ten rows. If the row gauge of the seam stitches is looser than that of the main pattern, the “outline” stitch will be bubbly and not





I avoided an ugly seam in this reverse stockinette stitch-based fabric by adding extra stitches that make seaming easier and both outline and highlight the seam.

match the pattern next to it. In this case, I might add only one stockinette stitch as a seam stitch, and seam between the pattern and the single seam stitch. When seaming garter stitch, I do not add seam stitches.

## Rule #2

### Check Your Pieces Before You Seam

As I mentioned in the last chapter, I always lay out my pieces and examine them before seaming. I spread them out flat and look closely at each piece one at a time and then in comparison with the other pieces. These are the questions I ask myself as I review the pieces:

- Are all the body pieces the same length?
- Do they all correspond to my schematic drawing?
- For a cardigan, are both fronts the same shape and size?
- Do the sleeves match each other in size and shape?
- Do I want to seam or block any areas of a garment now—or after the assembly is complete?
- If I have not already, do I want to weave in the ends now, into the fabric? Or should I wait until later, and weave them into my seams?
- Is one side edge of a piece looser than the other? If the answer is yes, I make a note of the looser edge that will have an edging sewn or picked up along it so that extra attention can be paid to it.

I cannot emphasize this step enough. I always want an overview of the project, from both visual and measurement points of view. I look closely now to see if there are any errors I cannot accept. And at this stage I often lift and drape the fabric of the pieces in my hands to see how they move. It helps me “feel” what my seaming tension should be, and ponder what needle size I might want to use for edgings in the stages ahead.

## Rule #3

### Seam with the Right Side Facing

I’m going to make this point throughout this chapter, because it is so important: Always seam with the right side of the fabric facing you so you can see what the finished seam looks like as you go. My fabric sewing and costume design background has provided me with a lot of inspiration for my designs—garment shapes, techniques and details. But when sewing by hand or by machine, I always seamed with the wrong side facing. For a long time, I assumed that sewing knitwear with the wrong side facing was also the way to go. I learned that there is a big difference. When you sew a seam in a sweater, you want to see what the seam looks like as you are working it. You don’t want to turn the piece around and get an ugly surprise!

## Seaming Basics

**In the next few sections of this chapter, we’ll look in depth at various seaming scenarios and the exact techniques needed. First, let’s go over a few basics that will help make your sweater assembly easier in any situation.**

## Tips and Tricks

Using the right tools—in this case needles and yarn—will put you on the right foot toward perfect seaming.

### SEWING NEEDLE SIZE

Choose your blunt tapestry needle to make seaming as easy as possible. A needle with a curved tip helps to dip under the “bars” between the seam stitches. For fine-gauge knits, use a small needle, not a bulky one; it will keep the seam stitches firm and close to one another.

### YARN LENGTH

Sew with as long a strand as is comfortable for you. If the yarn is fuzzy and wears out as you sew, use a shorter length or a different yarn (see below). I often plan to have my strand end as I approach the armhole, a few inches below if possible, where I like to join a new long strand. Then I can flow into the sleeve cap or armhole join, a more demanding area, without adding another strand of seaming yarn again.

### JOINING A NEW SEWING STRAND

If your sewing strand runs out or breaks, and is too short to sew with, leave the end hanging to the right side of the knitting, emerging from the top of the two bars between the seam stitches from which it emerges. Re-thread your needle and scoop under the same two bars between the seam stitches from which the short end is hanging. Leave an end of the new strand hanging on the right side. Take both ends and tuck them to the wrong side of the fabric before resuming seaming with the new strand. You can weave these ends into the seam later. When you weave them in, do it so one goes up and the other goes down, to eliminate bulk all in one place on the seam.

### WHICH YARN TO USE?

Whenever possible, I like to seam with the yarn used for the sweater, as I think it contributes to the uniform drape of the





garment. But when a yarn is fuzzy or softly textured or loosely plied, the friction of seaming can easily cause it to break. If this happens, you can do one of two things:

1. For a loosely plied or loosely twisted yarn, roll the piece of seaming yarn with the palm of your hand on your thigh, holding the other end in your other hand. This will tighten the twist of the yarn before you thread it into the eye of the needle. Sometimes I lightly moisten the yarn to keep this twist, or I keep twisting it while sewing to keep it firm.
2. Use a different yarn to seam. Try to match weight and fiber content in a smoother, stronger yarn. If the pieces are soft and drapey, use a soft yarn. For a springy, bouncy fabric, choose a yarn that also has some elasticity to match.

## Seaming Order

When you have your pieces examined (blocked if necessary), your tools lined up and your schematic at hand, set aside a time to start your finishing. I never attempt any finishing when I am tired. I like to be fully able to focus—and enjoy the process! I like to do most of the seaming at the same time, so my tension in the sewing is the same. I might spend several sessions completing the sweater. I also like to do matching edges at the same time, so my tension is the same for both. This is the order I follow:

### FOR A CAP-SLEEVE SWEATER

**Step 1** Sew front(s) to back at the shoulders.

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**Step 2** Sew side seams next in order to tame the shape of the garment, and prevent the pieces from waving around.

**Step 3** Sew sleeve seams and set the sleeves aside (to prevent the extra weight of the sleeves from making finishing awkward).

**Step 4** Work neckline and front edges.

**Step 5** Attach buttons, zippers or any other closure elements or collar details.

**Step 6** Finally, sew the sleeve caps into the armholes.

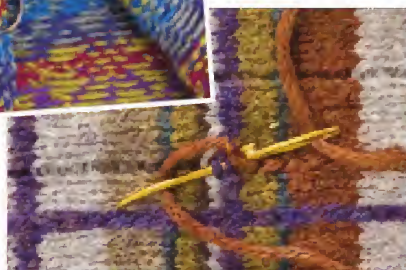
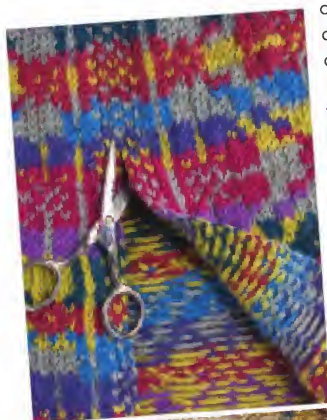
### FOR A RAGLAN OR SADDLE SHOULDER SWEATER

For a garment in which the top of the sleeve forms part of the neckline edge, the front(s) and back have to be sewn to the sleeves so any edgings can be worked at the neckline edge. In this case, sleeve and side seams can be done before edgings.

### FOR OTHER PROJECTS

You should seam in the order that makes things easiest for you. Less weight is better, so do not seam everything together unless necessary to complete the edgings or perform other finishing tasks. There are many kinds of seams, and I have had a lot of experience with every kind. I can see why people are daunted—there are just so many

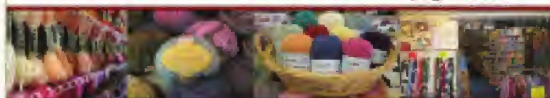
different kinds of seams and they each require a different approach. Here are some of my favorite examples of basics that have served me well. In the projects at the end of this chapter, you will see some other ways of approaching seaming and joining.





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2

Difficulty:

## Intermediate

### Finished Measurements

**To fit age:** 7-8[9-10:11-12:13-14] years

**Finished chest:** 63.5[72.5:77.5:86.5] cm  
25[28½:30½:34] in

**Length:** 45.5[49.5:53.5:58.5] cm  
18[19½:21:23] in

### Yarns Used

Cygnat Superwash Pure Merino DK  
(104m per 50g)  
3[4:5:6] balls in shade 208 White (A)  
2[2:3:4] balls in shade 2999 Blueberry  
(B)  
1 ball in shade 0233 Lavender (C)

### Yarn Alternatives

**SAVE:** Wendy Merino DK

**SPEND:** Artesano Superwash Merino DK

**SPOIL YOURSELF:** John Arbon Knit by  
Numbers Merino DK

### Tension

22 sts and 30 rows to 10cm (4 in)  
measured over st st using 4mm needles.

### Notions

2 x 4mm needles  
2 x 4mm double pointed needles or  
cable needles  
Stitch holder  
3[3:4:4] buttons

### Abbreviations

|       |                                            |
|-------|--------------------------------------------|
| alt   | alternate                                  |
| beg   | beginning                                  |
| cm    | centimetres                                |
| cont  | continue                                   |
| dec   | decrease                                   |
| dpn   | double pointed needle                      |
| fol   | following                                  |
| in    | inches                                     |
| psso  | pass slipped st over                       |
| rem   | remain(ing)                                |
| rep   | repeat                                     |
| RS    | right side                                 |
| sl    | slip                                       |
| st st | stocking stitch, 1 row knit, 1<br>row purl |
| st(s) | stitch(es)                                 |
| tag   | together                                   |
| wk    | work                                       |
| yfwd  | yarn forward                               |



Anni Howard

# Sailorette Cardigan

'Use shaping and pleat techniques to create this satisfying  
to knit, sleeveless cardigan'

## Pattern starts Heart panel

(worked over 13 sts)

**Note:** Do not strand yarn across back  
of work. Use separate balls of yarn for  
each colour and twist yarns together at  
back of work to avoid a hole.

**Row 1 (RS):** K5A, 3C, 5A

**Row 2:** P5A, 3C, 5A

**Row 3:** K4A, using C, K2tog, yfwd, K1,  
yfwd, sl1, K1, psso, using A, K4

**Row 4:** P4A, 5C, 4A

**Row 5:** K3A, using C, K2tog, yfwd, K3,  
yfwd, sl1, K1, psso, using A, K3

**Row 6:** P3A, 7C, 3A

**Row 7:** K2B, using C, (K2tog, yfwd)  
twice, K1, (yfwd, sl1, K1, psso) twice,  
using B, K2

**Row 8:** P2B, 9C, 2B

**Row 9:** K1A, using C, (K2tog, yfwd)  
twice, K3, (yfwd, sl1, K1, psso) twice,  
using A, K1

**Row 10:** P1A, 11C, 1A

**Row 11:** Using C, (K2tog, yfwd) 3 times,  
K1, (yfwd, sl1, K1, psso) 3 times



**Row 12:** P13C

**Row 13:** Using C, K1, (K2tog, yfwd)  
twice, K3, (yfwd, sl1, K1, psso) twice, K1

**Row 14:** P13C

**Row 15:** As row 11

**Row 16:** P13C

**Row 17:** As row 9

**Row 18:** P1A, 5C, 1A, 5C, 1A

**Row 19:** K2A, using C, K2tog, yfwd,  
K1, using A, K3, using C, K1, yfwd, sl1, K1,  
psso, using A, K2

**Row 20:** P2A, 2C, 5A, 2C, 2A

These 20 rows form the heart panel.

## Back

Using 4mm needles and A, cast on  
105[127:133:155] sts.

**Row 1 (RS):** K1, \*P1, K1, rep from\* to  
end.

**Row 2:** P1,\*K1, P1, rep from\* to end.  
Rep these 2 rows 3 times more.

Join in B.

Wk in st st stripe sequence of 2 rows  
in B, then (6 rows in A and 2 rows in B)  
1[1:2:2] times.

Join in C.









## Left front

Using 4mm needles and A cast on 50[62:64:76] sts.

**Row 1 (RS):** \*K1, P1, rep from \* to end.

**Row 2:** \*K1, P1, rep from \* to end.

Rep these 2 rows 3 times more, dec 1 st at end of last row for 2nd and 4th sizes only. 50[61:64:75] sts.

Join in B.

Cont in st st stripe sequence of 2 rows in B and 6 rows in A until wk measures 23.5[23.5:26:26] cm, 9¼[9¼:10¼:10¼] in from beg, ending with 4 rows in A.

## Make pleats

**Next row:** Using A, K10[10:12:12], \*sl next 3[4:4:5] sts onto a dpn, sl next 3[4:4:5] sts onto a second dpn, twist second dpn and place both dpns behind left hand needle, (insert right hand needle into first st on left hand needle and into first st on each dpn and K these 3 sts tog) 3[4:4:5] times, K3[4:4:5], rep from \* twice more, K to end. 32[37:40:45] sts. Using A, purl 1 row.

Now wk 8[8:16:16] rows in st st stripe sequence of 6 rows in B and 2 rows in A, ending with 2 rows in A. Join in C.

## Place heart panel

**Note:** When working heart panel wk B in place of A and A in place of B.

**Row 1 (RS):** Using B, K14[18:20:24], wk row 1 of heart panel across next 13 sts, using B, K5[6:7:8].

**Row 2:** Using B, P5[6:7:8], wk row 2 of heart panel, using B, P14[18:20:24]. Wk rows 3 to 16[20:20:20] of heart panel at the same time wk stripe sequence as now set.

Wk 0[4:4:12] rows more in stripe sequence.

Wk should measure same as back to armholes.

## Shape armhole

Keeping stripe sequence (and heart panel until complete for 1st size) correct.

\*\*\*

Cast off 5[6:6:8] sts at beg of next row. Wk 1 row. (Omit this row for right front).

Dec 1 st at armhole edge on every row until 21[25:28:31] sts rem.

Wk 5[7:7:7] rows straight (wk 1 row more for right front), ending at front edge.

## Place heart panel

**Row 1 (RS):** Using A, K80[100:104:124], wk row 1 of heart panel across next 13 sts, using A, K12[14:16:18].

**Row 2:** Using A, P12[14:16:18], wk row 2 of heart panel, using A, P80[100:104:124].

Wk rows 3 to 20 of heart panel at the same time wk stripe sequence of 4 rows in A, 2 rows in B, 6 rows in A, 2 rows in B and 4 rows in A.

Break off C.

Using A, wk 2 rows in st st.

Cont in st st stripe sequence of 2 rows in B and 6 rows in A until wk measures 23.5[23.5:26:26] cm, 9¼[9¼:10¼:10¼] in from beg, ending with 4 rows in A.

## Make pleats

**Next row:** Using A, K10[10:12:12], \*sl next 3[4:4:5] sts onto a dpn, sl next 3[4:4:5] sts onto a second dpn, twist second dpn and place both dpns behind left hand needle, (insert right hand needle into first st on left hand needle and into first st on each dpn and K these 3 sts tog) 3[4:4:5] times, K3[4:4:5], rep from \* twice more, K16[15:17:16], \*\*sl next 3[4:4:5] sts onto a dpn, sl next 3[4:4:5]

sts onto a second dpn, twist second dpn and place both dpns in front of left hand needle, (insert right hand needle into first st on each dpn and into first st on left hand needle and K3tog) 3[4:4:5] times, K3[4:4:5], rep from \*\* twice more, K to end. 69[79:85:95] sts.

Using A, purl 1 row.

Now wk 24[32:40:48] rows in st st stripe sequence of 6 rows in B and 2 rows in A, ending with 2 rows in A.

Wk should measure 34[37:39.5:42] cm, 13½[14½:15½:16½] in from beg.

## Shape armholes

Keeping stripe sequence correct, cast off 5[6:6:8] sts at beg of next 2 rows.

Dec 1 st at each end of every row until 47[55:61:67] sts rem.

Cont straight until armholes measure 11.5[12.5:14:16.5] cm, 4½[5:5½:6½] in, ending with a WS row.

## Shape shoulders

Cast off 4[5:6:7] sts at beg of next 2 rows, then 4[6:7:8] sts at beg of foll 2 rows.

Sl rem 31[33:35:37] sts onto a st holder. Break off yarn.



## Shape neck

Cast off 8[8:9:9] sts at beg of next row.  
Dec 1 st at neck edge on every row until 8[11:13:15] sts rem.  
Cont straight until armhole measures same as back to shoulders, ending at armhole edge.

## Shape shoulder

Cast off 4[5:6:7] sts at beg of next row, and 4[6:7:8] sts at beg of foll alt row.  
\*\*\*

## Right front

Using 4mm needles and A cast on 50[62:64:76] sts.

**Row 1 (RS):** \*P1, K1, rep from \* to end.  
**Row 2:** \*P1, K1, rep from\* to end.  
Rep these 2 rows 3 times more, dec 1 st at beg of last row for 2nd and 4th sizes only. 50[61:64:75] sts.  
Join in B.  
Wk in st st stripe sequence of 2 rows in B, then (6 rows in A and 2 rows in B) 1[1:2:2] times.  
Join in C.

## Place heart panel

**Row 1 (RS):** Using A, K12[14:16:18], wk row 1 of heart panel across next 13 sts, using A, K25 [34:35:44].  
**Row 2:** Using A, P25[34:35:44], wk row 2 of heart panel, using A, P12[14:16:18].  
Wk rows 3 to 20 of heart panel at the same time wk stripe sequence as set, then cont in stripe sequence only until wk measures 23.5[23.5:26:26] cm, 9¼[9¼:10¼:10¼] in from beg, ending with 4 rows in A.

## Make pleats

Next row: Using A, K7[7:8], \*sl next 3[4:4:5] sts onto a dpn, sl next 3[4:4:5] sts onto a second dpn, twist second dpn and place both dpns in front of left hand needle, (insert right hand needle into first st on each dpn and into first st on left hand needle and K3tog) 3[4:4:5] times, K3[4:4:5], rep from \* twice more, K to end. 32[37:40:45] sts.  
Using A, purl 1 row.  
Now wk 24[32:40:48] rows in st st stripe sequence of 6 rows in B and 2 rows in A, ending with 2 rows in A.  
Wk should measure same as back to armholes.  
Wk 1 row.

## Shape armhole

Keeping stripe sequence correct, wk as given for left front from \*\*\* to \*\*\*.  
Join shoulder seams.

## Neckband

With RS facing, using 4mm needles and A, pick up and K31[33:35:39] sts evenly up right side neck, K31[33:35:37] sts from back neck st holder and pick up and K31[33:35:39] sts evenly down left side neck. 93[99:105:115] sts.  
Knit 4 rows.  
Cast off knitwise.

## Buttonband

With RS facing, using 4mm needles and A, beg at cast off edge of neckband, pick up and K 85[91:105:111] sts evenly down left front edge.  
Knit 4 rows.  
Cast off knitwise.

## Buttonhole band

With RS facing, using 4mm needles and A, beg at lower edge, pick up and K 85[91:105:111] sts evenly up right front edge, ending at cast off edge of neckband.  
Knit 2 rows.  
Buttonhole row (WS): K1, K2tog, yfwd, \*K10[13:11:13], K2tog, yfwd, rep from \* 1[1:2:2] times more, K to end.

Knit 1 row.  
Cast off knitwise.

## Armbands (alike)

With RS facing, using 4mm needles and A, pick up and K 65[71:79:89] sts evenly round armhole edge.  
Knit 4 rows.  
Cast off knitwise.  
Join side seams.  
Sew on buttons.







# The Interview

Helen Barker takes time out to talk to machine knit designer, maker and researching specialist

Amy Twigger Holroyd

**K: What first attracted you to fashion and design?**

**A:** I was always making things when I was a kid and I learned to knit when I was about five or six with my Nana. My Mum used to do a lot of sewing, so I got into that and when I was a teenager, I used to make my own clothes. I love the 3D nature of making clothes and the immediacy of it, that you can make something for yourself to wear. When I was 18 I went to study Fashion Design with Technology at Manchester Metropolitan University.

**K: Where do you get your inspiration?**

**A:** So many places! It depends what I'm working on. When I'm making new *Keep & Share* designs, I usually create a book of inspiration which might pull together all sorts of bits and pieces, from natural forms and photos with great colour combinations, to street fashion or interesting characters from history or literature. I also take inspiration from the possibilities

of knit, I'm obsessed by seamlessness. So often, shape and detail ideas come from experimenting on the machine.

**K: How long does it take you to produce a garment, from your initial ideas to the finished piece?**

**A:** For the *Keep & Share* garments, it can take a while! The ideas are often brewing in my head and on paper for a few weeks, while I'm doing other things. Then I start to sample fabrics, structures, colours and weights, just making small fabric samples. Then I'll start calculating the garment and knitting sample panels. Often, I make evolved versions of previous styles, I tend to use geometric shapes and unconventional construction methods: I've developed my own ways of making garments. It takes a couple of days of sampling the garment to get it right, I often have to knit it two or three times. I then have to write up the instructions so I can follow them again in the future.





**K: Take us through your processes for creating a garment.**

**A:** If the pattern is worked out, the making process involves knitting panels, often on more than one machine. My machine-knitting style involves lots of manual processes and often my signature seamless joining methods. Once the panels are knitted, I have to finish the piece. Sometimes I need to use a linker to sew the remaining seams and then there's the inevitable sewing-in of ends, which takes ages!

**K: What are the most exciting pieces you have created?**

**A:** I think all my pieces are exciting. I love making pieces for specific customers and then hearing how much they are enjoying wearing them, it's wonderful to make something especially when I've come up with a new technique or colour combination. I'm excited while I'm making the piece and when I see how it comes out. In my other work, I've done communal hand-knitting projects involving loads of knitters and they're wonderful because they show everyone working together. One of the most eye-catching of these is the Knitted Engine that I made for BMW and the *Lichfield Festival* in 2011, it's a knitted/crocheted three-dimensional BMW engine, presented like an exploded diagram.

**K: Are there any aspects you find challenging?**

**A:** The most challenging bit of my work is just fitting it all in! I always have lots of different projects on the go.

**K: How did stitch hacking and pattern blagging come about?**

**A:** I'd been thinking about ways of putting something of yourself into the clothes that you wear, or the garments you knit from patterns. I like the idea of people playing with garments and patterns and taking ownership of them, and then one day when I was working on the knitting machine, I had the idea of stitch-hacking and put the two ideas together.

**K: Could these techniques be used for most garments?**

**A:** Yes, they could be used for most knitted garments. Stitch-hacking is a process done on existing knitted fabrics. It's most straightforward on stocking stitch, it's a case of opening up the fabric, laddering and re-forming stitches into knit and purl combinations, or more complex structures. With a bit of thought, you can also do it on other structures. There are four stitch-hacked pieces in *Made in the Middle*, one Fair Isle, one hand-knit piece in stocking stitch and two industrially made fine-knitted garments that were really time-consuming to do!

Pattern-blagging is all about adapting existing patterns. So while you're knitting a standard knitting pattern, you might add a little deviation to show it's yours, maybe add in a motif, or your name. It's easiest to do in a plain area, though I've also done it on a Shetland lace shawl, putting in my name and the date I started and the date I finished (exhibited in *Made in the Middle*).

**K: Keep&Share is your brainchild. How did you come up with the ideas and make your visions real?**

**A:** I came up with the concept for *Keep & Share* during my MA. I became interested in how design could be used to help us live more sustainably and in particular, how we might be able to have a different kind of fashion where we





consumed less cheap, throw-away clothing. The idea of *Keep & Share* is that we could get more, goodness, from each garment if we kept pieces longer and shared them by handing down or wearing in different ways. After I graduated, I launched *Keep & Share* as a slow fashion label, working as a designer-maker from my Herefordshire workshop.

**K: What made you become Eco-aware and decide to marry it up with fashion and design?**

**A:** While there are lots of reasons we throw clothes away, I think the main reason we keep them, and keep wearing them, is because of an emotional bond. So, I try to encourage an emotional bond between my customers and their knitwear by providing an interesting and genuine story behind each piece. On my website, I tell the story of the inspiration for each design and then I also try to tell my customers a lot about who I am and the craft techniques I use to make my pieces. Hopefully, then they will have a much better, and nicer, idea of where their piece was made, compared to something from a high street shop. Also, my customers often ask for tweaks to their pieces, such as a particular colour or size, so that makes the piece even more personal to them.

**K: How do you keep them coming back if your garments are designed to last?**

**A:** Excellent service! I do have loyal customers who gradually add to their collection of *Keep & Share* knitwear, but it is a slow process, which is fine with me. My business isn't about huge quantities. In addition to designing and making garments, I'm increasingly running workshops and projects, making hand-knit patterns and kits and making pieces for exhibition, so I've got lots of different strands to my work which keep each other in balance.

**K: You advocate the importance of slow-fashion. Do you find it harder getting your message across now there are so many discounted fashion stores and an acceptance of throw away fashion?**

**Amy:** No, if anything, the continued growth of fast fashion means that more and more people are getting bored with it and questioning both the environmental and social sustainability, but also whether it's giving them a positive fashion experience.

**K: Do you think throw-away fashion attitudes will last or are people beginning to spend more time making their own clothes?**

**A:** Throw away attitudes aren't just in fashion, they can be found throughout our culture. So it's not an easy thing to change, but on the other hand, attitudes do shift over time. As the economics of the clothing industry change, clothes will become more expensive anyway. And I think more and more people are coming back to the idea of doing things for yourself, cooking, growing food, making clothes, and the joys of doing that.





**K: Up-cycling is becoming increasingly more popular and accessible. What do you think needs to happen to keep this sustained in the public consciousness?**

**A:** I think it's really important that we don't let upcycling become associated with one particular aesthetic and become part of a temporary fashion trend. That's what happened with eco-fashion in the 90s, actual sustainable thinking got mixed up with garments that looked natural and so when those garments went out of fashion, so did eco-fashion.

**K: What is the best way to up-cycle?**

**A:** Well, I'm really into people doing things themselves. What I like about working with existing garments is that I think they tell you what needs to be done to them. When you make a garment from scratch, you start from a blank slate and the choice can be a bit overwhelming. But when you take an existing piece, you can try it on and make informed decisions about what to change. Plus, you can make your intervention as big or small as you like, it doesn't have to take forever!

**K: The Keep & Share mentality changes your whole perspective on how to shop. Did you find it hard to change these habits?**

**A:** Well, no, because the *Keep & Share* mentality comes from my thinking! For years, I've been frustrated by high street clothes and how they are designed and produced. If anything, I'm glad to entirely bypass the high street and hunt out either vintage pieces, or items from small scale designers.

**K: Shopping for items that will enhance clothes you already have rather than buying new garments, what would you say that should be key wardrobe staples?**

**A:** Everyone is different and so everyone's wardrobe staples should be different, but my most dependable item, which I never have enough of, is a good long-sleeved top that I can layer with vintage dresses and my *Keep & Share* chunky knits.

**K: Do you find it hard to share the clothes you no longer feel you want?**

**A:** I certainly am not good at getting rid of clothes! But that's okay, I see the sharing part of *Keep & Share* as a long-term thing. Also, because I feel attached to the clothes I have, it makes me think hard before I buy something new.

**K: When you studied for your MA in European Fashion and Textile Design in the UK, the Netherlands and France, did you see a difference in the attitudes surrounding clothes design?**

**A:** My experience was more about the difference in fashion education, in the Netherlands they had quite a conceptual approach to fashion, while at the college in France, we learned all about how the fashion industry works, the good, the bad and the ugly.

**K: What can people expect when they sign up to one of your courses?**

**A:** I run hand and machine-knitting workshops at my studio just outside Hereford. The courses range from workshops for absolute beginners to more specialised making skills and then workshops in calculating your own knitting patterns, and in stitch-hacking. I also run a great workshop where you can come and machine-knit a cardigan in a weekend, even if you've never used a machine before! I keep my groups small and love sharing my skills, so the workshops are always friendly and relaxed! I have people coming from all over the country (and even occasionally from overseas), so have a list of lovely local B&Bs where you can stay, and we finish the weekend courses with Sunday lunch at the village pub, it's very civilised!

**K: What advice would you give to others who want to start living by the slow fashion ethic?**

**A:** Dig where you stand, that is, go for it!

**K: What does 2012 have in store for you?**

**A:** My stitch-hacking work will be exhibited in *Made in the Middle*. A stitch-hacked piece and the Knitted Engine will be exhibited in *WOW: The Wonder of Wool and the Art of Knit and Stitch* at Rheged in Cumbria, which runs from the 14th January to the 15th April. I'm also hoping to take my *Keep & Share* Knitting Tent to music festivals once again in the summer.





2

Difficulty:

## Intermediate

### Finished Measurements

**Finished Bust Size:** 81 (91.5, 101.5, 112, 122, 132)cm / 32 (36, 40, 44, 48, 52)in

**Length from underarm:** 35.5 (38, 38, 40.5, 40.5, 40.5)cm / 14 (15, 15, 15, 16, 16)in

**To Fit Bust Size:** 76-81 (86-91.5, 96.5-101.5, 106.5-112, 117-122, 127-132)cm / 30-32 (34-36, 38-40, 42-44, 46-48, 50-52)in.

Shown in finished size 91.5cm/36in on model with 89cm/35in bust

### Yarns Used

5(6, 7, 7, 8, 9) skeins Knit Picks Capra 85% merino wool/15% cashmere 123 yd/112 m 50g, DK weight Color: "Timber"

### Yarn Alternatives

**SAVE:** Artesano Merino Superwash DK  
**SPEND:** King Cole Merino Blend DK  
**SPOIL YOURSELF:** Sublime Cashmere Merino Silk DK

### Tension

20 sts & 28 rows = 4" in stockinette stitch using 4mm/US size 6 needle.

### Notions

2x 4mm/US 6 32" circular needles (body)  
4mm/US 6 24" circular (yoke)  
1 set 4mm/US 6 double pointed needles (sleeves)  
4.5mm/US 7 16" circular (collar)  
5mm/US 8 16" circular (collar)  
5.5mm/US 9 16" circular (collar)  
(Adjust needle size as necessary to obtain correct tension)

### Extras

4 buttons  
8 stitch markers

Erica Jackofsky - Fiddle Knits Designs

# Black Eyed Susie

'Black Eyed Susie is a simple hip-length sweater that is perfect for pairing up with leggings, jeans, or skirts, which means you can wear it practically anytime and anywhere'

**Erica Jackofsky, aka Fiddle Knits, has been designing and publishing her brand of patterns online and in print for the past three years. In that time what began as just a hobby turned into her full time 'job' (in quotations because she says no matter how stressful the deadlines get, it never feels like work!).**

**Erica's focus is on knitted items that are beautiful, fun to knit, and completely wearable.**

**You can find more of Erica's patterns and links to her hand dyed yarn shop on the Fiddle Knits Webpage at [HYPERLINK www.FiddleKnits.com](http://www.FiddleKnits.com)**

**While you're on the Fiddle Knits homepage sign up for newsletter to receive discounts, patterns announcements, and information on her yarn and pattern clubs.**

only sewing involved is tacking on the buttons at the lower body.

The trickiest part of this pattern comes when joining the front and back pieces together after the lace border. When doing this just remember that the front section will be on the top (on both sides) and the act of knitting the pieces together will most likely feel intuitive.

## Pattern starts Back bottom section

Stitches shown in bold on

Rows 1-8 form pattern

repeat and are also

represented in the

border chart.

Cast on 91(105: 113: 121: 129: 145) sts.

**Row I (WS):** [P1, k1] to last st, p1.

**Row II (RS):** [K1, p1] to last st, k1.

**Row III:** [P1, k1] 3 times, place marker (pm), purl to last 6 sts, pm, [k1, p1] 3 times.

**Row IV:** [K1, p1] 3 times, slip marker (sm), knit to last marker, sm, [p1, k1] 3 times.

**Row V:** [P1, k1] 3 times, sm, purl to last marker, sm, [k1, p1] 3 times.

## Begin lace border

**Rows 1 & 3 (RS):** [K1, p1] 3 times, sm, k4(3: 3: 3: 4: 3) [yo, k2, p3tog, k2, yo, k1] 9(11: 12: 13: 14: 16) times, k3(2: 2: 2: 3: 2), sm, [p1, k1] 3 times.

**Row 2 & all even rows (WS):** [P1, k1] 3 times, sm, purl to last marker, sm, [k1, p1] 3 times.

**Rows 5 & 7:** [K1, p1] 3 times, sm, k3(2: 2: 2: 3: 2), p2tog, [k2, yo, k1, yo, k2, p3tog]



## Pattern notes

Buttons are placed along the bottom sides for decoration and function. If you make your sweater fitted (with negative ease) buttons may be left open to allow more room through the hips. Photos show the buttons closed and modeled with slight positive ease.

## Construction details

Black Eyed Susie is a bottom-up raglan style sweater. It is a "minimal fuss finishing" design. After you complete the body you will go back to the stitches cast on for the sleeves and pick up to work a simple ribbed cuff that matches the cowl collar. When you have finished all your knitting the







## Abbreviations

**K2tog** — Knit 2 together (right slanting decrease)

**M1L** — Make 1 Left

**M1-R** — Make 1 Left

**P2tog** — Purl 2 together

**P3tog** — Purl 3 together

**Ssk** — Slip, slip, knit (left slanting decrease)

8(10: 11: 12: 13: 15) times, k2, yo, k1, yo, k2, p2tog, k3(2: 2: 2: 3: 2), sm, [p1, k1] 3 times.

**Row 8:** [P1, k1] 3 times, sm, purl to last marker, sm, [k1, p1] 3 times.

\*Repeat Rows 1–8 another 2 times — 3 repeats worked in total.

**Note:** Your piece should be approximately 5ins long at this point. If it is shorter than 5ins you will have to rethink the button spacing instructions on the front section.

Cut yarn and remove all stitch markers. Place back section aside (still on needles) to join later with front section.

## Front bottom section

Front section is worked the same as back with the addition of button holes.

Stitches shown in bold on Rows 1–8 form pattern repeat and are also represented in the border chart.

Using second circular needle, cast on 91(105: 113: 121: 129: 145) sts.

**Row I (WS):** [P1, k1] to last st, p1.

**Row II (RS):** [K1, p1] to last st, k1.

**Row III:** [P1, k1] 3 times, pm, purl to last 6 sts, pm, [k1, p1] 3 times.

**Row IV:** [K1, p1] 3 times, sm, knit to last marker, sm, [p1, k1] 3 times.

**Row V:** [P1, k1] 3 times, sm, purl to last marker, sm, [k1, p1] 3 times.

When the piece measures 4 cm/1.5in, AT THE SAME TIME you are working the Lace Border (below), you will work button holes as follows: K1, p1, k1, yo, k2tog, p1, sm. Follow appropriate row for lace border, sm, p1, ssk, yo, k1, p1, k1.

\*Work in pattern for 5cm/2in and then



repeat button hole row once more. You will have 2 button holes worked in total on each side.

## Begin lace border

**Rows 1 & 3 (RS):** [K1, p1] 3 times, sm, k4(3: 3: 3: 4: 3) [yo, k2, p3tog, k2, yo, k1] 9(11: 12: 13: 14: 16) times, k3(2: 2: 2: 3: 2) sm, [p1, k1] 3 times.

**Row 2 & all even rows (WS):** [P1, k1] 3 times, sm, purl to last marker, sm, [k1, p1] 3 times.

**Rows 5 & 7:** [K1, p1] 3 times, sm, k3(2: 2: 2: 3: 2), p2tog, [k2, yo, k1, yo, k2, p3tog] 8(10: 11: 12: 13: 15) times, k2, yo, k1, yo, k2, p2tog, k3(2: 2: 2: 3: 2), sm, [p1, k1] 3 times.

**Row 8:** [P1, k1] 3 times, sm, purl to last marker, sm, [k1, p1] 3 times.

\*Repeat Rows 1–8 another 2 times — 3 repeats worked in total.

On last row of the third repeat remove all stitch markers.

## Join front and back together

Pay special attention to this part in the instructions, but don't panic, it may seem trickier written down than it will be when you actually try and work it.

**Important!** Make sure you don't have any stitch markers on your knitting at this point.

You should have just ended by working a wrong side row on the front section of your sweater. Turn your work so you are ready to work a right side row.

Now, pick up the back section of your sweater and turn this piece so the right side is facing you as well. Take the last 6 stitches and place them on a dpn.

Hold the dpn behind the first 6 stitches of the sweater's front section. Using your working [right] needle, knit the first stitch of the front together with the first stitch on the dpn. Repeat for the 2nd and 3rd stitches, place marker, knit the next 3 stitches together in the same manner. You should now have 3



stitches, stitch marker, 3 stitches on your right needle.

Knit across the front section until you come to the last 6 stitches of front. Now take the first 6 stitches of the back section, place these on a dpn, and hold behind the last 6 stitches of the front section. In the same manner as before, use your working [right] needle to knit a stitch from the front together with the first stitch on the dpn. Repeat for the 2nd and 3rd stitches, place marker, knit the next 3 stitches together in the same manner.

Knit across the back section until you come to the first stitch marker you placed. This is the new beginning of round marker. – 170(198: 214: 230: 246: 278)sts on needle.

## Body

Knit every rnd for 1in, or until piece measure 6 inches from cast on edge. We are now ready to begin decreasing slightly for hip-to-bust shaping.

**Set up for next section:** K85(99: 107: 115: 123: 139) across front, slip side marker, k29(34: 37: 39: 42: 47) pm for shaping, k27(31: 33: 37: 39: 45) pm for shaping, k29(34: 37: 39: 42: 47).

## Decrease section

**Dec Rnd:** K85(99: 107: 115: 123: 139) across front, sm, k29(34: 37: 39: 42: 47), sm, ssk, knit to 2 sts before next marker, k2tog, k29(34: 37: 39: 42: 47). Knit 8(5: 7: 10: 11: 8) rnds.

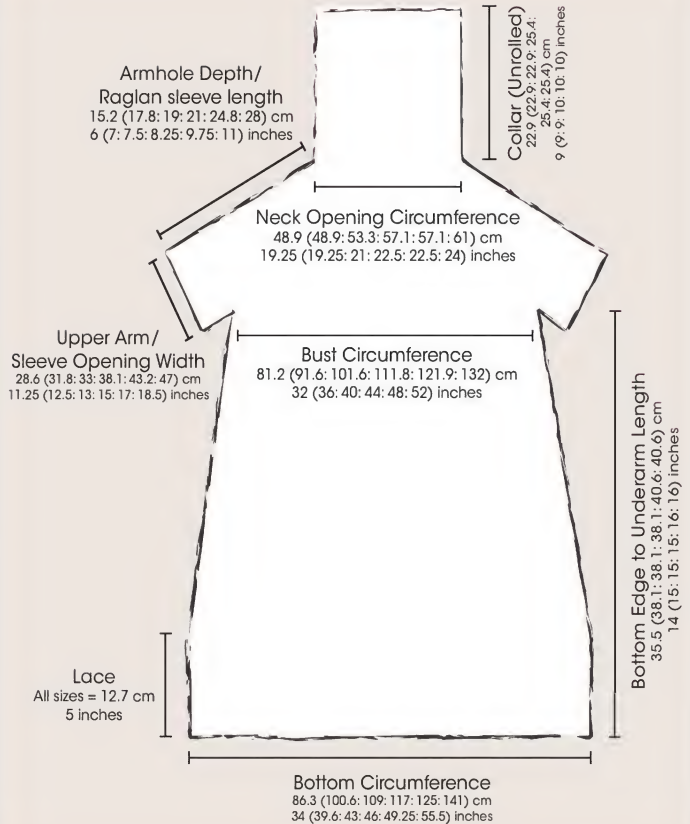
\*Repeat decrease section 5(9: 7: 5: 7) times — 160(180: 200: 220: 240: 264) sts remain.

**Stitch Count Check:** 85(99: 107: 115: 123: 139)sts for front of sweater; 75(81: 93: 105: 117: 125)sts for back of sweater.

Knit 4 (2.5: 2.5: 2.5: 4: 2.5)cm/1.5 (1: 1: 1: 1.5: 1)in, or until piece measures 35.5 (38: 38: 38: 40.5: 40.5)cm/14 (15: 15: 15: 16: 16)in. from cast on edge.













Take advantage of the fact you are working in the round and get the fit you want! Transfer all your stitches to a scrap piece of yarn and slip into your garment. The next step you will be taking is casting on for your sleeves,

## Schematics



## Charts

-  **yo**  
Yarn over (1stitch increased)
-  **Knit**  
RS: knit WS: purl
-  **p3tog**  
Purl three stitches together

|   | 8                                                                                   | 7                                                                                   | 6 | 5                                                                                   | 4                                                                                   | 3                                                                                   | 2                                                                                   | 1 |   |
|---|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---|---|
| 8 |                                                                                     |                                                                                     |   |                                                                                     |                                                                                     |                                                                                     |                                                                                     |   |   |
| 6 |  |                                                                                     |   |  |                                                                                     |  |                                                                                     |   | 7 |
| 4 |  |                                                                                     |   |  |                                                                                     |  |                                                                                     |   | 5 |
| 2 |                                                                                     |  |   |                                                                                     |  |                                                                                     |  |   | 3 |
|   |                                                                                     |  |   |                                                                                     |  |                                                                                     |  |   | 1 |



so check to make sure your sweater is as long as you would like it from hips to underarms. If you would like your sweater to be longer then simply knit even for a bit until you are comfortable with the length. Once you have achieved your desired look proceed to the next step.

## Cast on for sleeves

During the sleeve set up rnds you will be removing and replacing stitch markers. Pay close attention to your stitch count to keep everything aligned as it should be. The second set up rnd turns out to be more of a row by the time you have completed it. Once you move on to Set Up III you will be working officially in the rnd once more.

The number of stitches you cast on for the sleeves may prove cumbersome. I chose to work with two circular needles (as you would for socks on 2 circs) for several rounds after Set Up Rnd III until the number of stitches was more manageable.

**Set Up Rnd I:** K159(178: 198: 217: 237: 261) sts. You should have 1(2: 2: 3: 3: 3) sts left before end of rnd.

**Set Up Rnd/Row II:** Bind off 1(2: 2: 3: 3: 3)sts, remove beginning of rnd marker, bind off 1(2: 2: 3: 3: 3)sts, knit across 73(77: 89: 99: 111: 119) back sts removing decrease markers, bind off 1(2: 2: 3: 3: 3), remove marker, bind off 1(2: 2: 3: 3: 3), knit to end (until you come to the first bound off section).

**Set Up Rnd III:** Pm, cast on 54(58: 60: 68: 78: 86)sts for right arm, pm, k37(39: 45: 49: 55: 59), pm for new beginning of rnd, k36(38: 44: 50: 56: 60), pm, cast on 54(58: 60: 68: 78: 86)sts for left arm, k83(95: 103: 109: 117: 133) — 264(288: 312: 344: 384: 424) sts on needles.

**Set Up Rnd IV:** Knit until you come to the beginning of rnd marker you placed in the previous set up row.

## Raglan decreases

**Rnd 1:** Knit.

**Rnd 2:** [Knit to 3 sts before marker, k2tog, k1, sm, k1, ssk] 4 times, knit to end of rnd.

\*Repeat these 2 rnds a total of 21(24: 26: 29: 34: 38) times — 96(96: 104: 112: 112: 120)sts remain.

Knit 1 rnd. Bind off all sts loosely.

## Collar

Beginning at centre back and using size 7/4.5mm needle, pick up 96 (96: 104: 112: 112: 120) sts around neck opening.

Work in 1x1 ribbing (k1, p1) until collar measures 2.5 cm / 1 in.

Change to size 8/5mm needle and continue working in 1x1 ribbing for another 5 cm / 2 in.

Change to size 9/5.5mm needle and finish by working 1x1 ribbing until collar measures 23 (23: 25.5: 25.5: 25.5)cm/9 (9: 9: 10: 10: 10) in total.

Bind off all sts using sewn bind off method for stretch.

## Sleeves

Using size 6/4mm dpns, pick up 56 (62: 64: 74: 84: 102) sts around arm opening. Place marker and join for working in the

round.

Ribbing: [K1, p1] to end of rnd. Work even in 1x1 rib for 10 (11.5: 11.5: 13: 13: 13)cm/4 (4.5: 4.5: 5: 5: 5)in.

Bind off using sewn bind off.



## Finishing

### Blocking

When blocking your sweater pay special attention to the lace edging and the collar. You will want to block your lace downward to open up the stitches. The collar will need to be blocked out so it widens at the upper open edge.

### Buttons

Sew buttons to ribbed portion on back bottom section to correspond with button holes.







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Difficulty: **2**

## Intermediate / Advanced

### Skills Used

- Increasing
- Decreasing
- Colourwork (stranded)
- Knitting in the round
- Knitting in rows
- Working from a chart
- Sewing the brim liner to inside of hat

### Finished Measurements

#### Circumference

Approx 38.1 (45.7, 52, 58.4) cm / 15 (18, 20.5, 23) in (around outside of hat just above brim)

#### Height

Approx 17.8 (19, 20.3, 21.6) cm / 7 (7.5, 8, 8.5) in (including brim in the 'down' position)

### Yarns Used

Cascade Ultra Pima  
100% Cotton  
MC: 140 yds Main Colour  
CC1: 50 yds Contrast Colour 1 (white)  
CC2: 25 yds Contrast Colour 2 (red)  
WPI (11)  
Colours: Armada 3724, Poppy Red 3751, Natural white 3728

### Yarn Review

*Lisa says:* "Cascade Ultra Pima has a lovely feel and sheen and works up nicely. Colours are very rich and it feels great next to the skin."

### Yarn Alternatives

**SAVE:** Drops Muscat  
**SPEND:** King Cole Bamboo Cotton  
**SPOIL YOURSELF:** Rowan Pima Cotton DK

### Tension

Work 22 st and 32 rows in stranded stocking st to measure 10x10cm/4x4in using 4mm (US 6) 40cm/16in circular needles.



Lisa McFetridge

# Drop Anchor

'A cap that is both stylish and functional. The colours say Spring and the yarn looks and feels great. The brim keeps the sun from your eyes or a few raindrops from your hair. Folding up the brim gives a peek at the fun underside. Nautical stripes, like a sailor's shirt. Fun to make and fun to wear'

## Special stitch patterns

Herringbone Braid

## Pattern starts Hat

Cast on 84 (98: 112: 126)

stitches in CC1 using long tail cast on, place marker, join.

**Rounds 1 - 8:** \*K5, P2\* across round

Purl next round CC1

Knit next round CC1

Knit next round CC2

Knit next round CC1

**Next round:** in CC2 \*K6, Inc 1 st in next st by knitting in front and back of stitch\* repeat between \*s across round 96 (112: 128: 144) sts.

Knit next round CC1

Knit next round CC2



Repeat last 2 rounds 2 times more.

Knit next round CC1

Knit next round MC

Purl next round MC

Knit 9 rounds MC

\*K6 K2 tog\* repeat between \*s across round 84, (98: 112: 126) sts

Knit 2 rounds MC.

## Braided band

**Round 1:** \*K1 CC1, K1 CC2\* repeat between \*s across round.

**Round 2:** \*P1 CC1 moving yarn just used to left, P1 CC2 moving yarn just used to the LEFT\* repeat between \*s across round, always moving yarn just used to left.

**Round 3:** \*P1 CC1 moving yarn just used to the right, P1 CC2 moving yarn just used to the right\* repeat between







## Pattern

## Notions

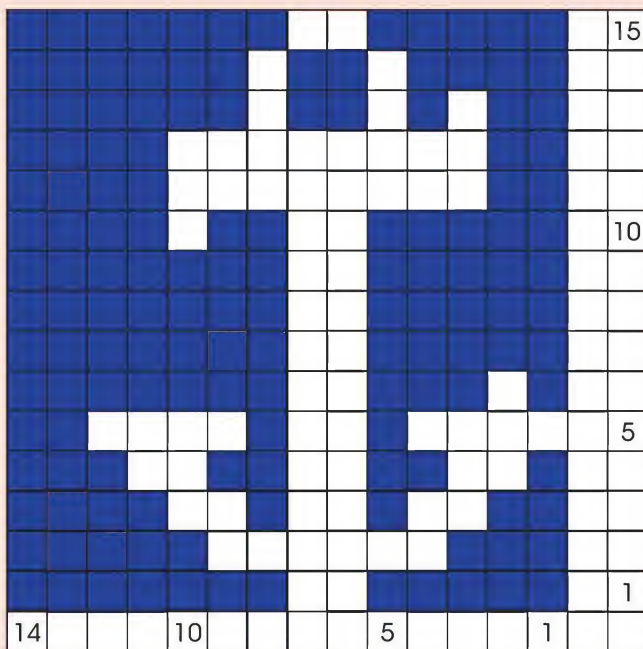
4mm (US 6) 40cm/16in circular needles  
and same size DPN's to complete  
decreases  
Sharp darning needle

## Designer Biography

Lisa has been knitting and designing for many years. Hats, mittens and kids garments are a particular speciality of hers. Lisa is the owner of IdleHands Knits and many of her patterns are available for download via KnitPicks and Ravelry.



## Charts



\*s across round, always moving yarn just used to right.

**Round 4 and 5:** Knit round in MC

## Work chart

Work anchor chart over next 15 rounds repeating 6 (7, 8, 9) times across round. Remember to work shaded area of chart from bottom to top, right to left.

Knit 1 (2, 4, 5) rounds in MC.

Top decrease

K6, SSK, K2tog, \*K10, SSK K2tog\* repeat across round until 4 sts remain, K4.  
K4 (5, 6, 7) rounds MC.  
K5, SSK, K2tog, \*K8, SSK, K2tog\* repeat across round until 3 sts remain, K3.  
K4 (5, 6, 7) rounds MC.  
K4, SSK, K2tog, \*K6, SSK, K2tog\* repeat across round until 2 sts remain, K2.  
K4 (5, 6, 7) rounds MC.  
K3, SSK, K2tog, \*K4, SSK, K2tog\* repeat across round until 1 sts remain, K1.  
Knit 1 round MC.  
K2tog across round.  
Cut yarn leaving 12 inch tail.  
Thread tail onto darning needle and

run through remaining stitches.

Secure with a stitch and weave tail into underside of hat.



## Finishing

Fold brim on MC Purl round.  
Pin 2 layers of brim together, then using CC1 on underside of work, sew the 2 layers together on the backside of the braid, using a basting stitch.  
Using a hot iron, carefully press the K5 P2 ribbing only, especially at the cast on, flattening it out.  
Pin the ribbing so it lies flat against the back of the anchors. Using CC1, whipstitch the ribbing in place - don't pull too hard on the working thread so work doesn't pucker and catch only strands on the backside of anchors - stitches should not show on right side of work. Weave any tails into backside of work and trim.

Brim can be folded up in the front and will stay in place. If desired, it can be tacked in place in the front.



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2

Difficulty:

## Intermediate

### Skills Used

- Increasing
- Decreasing
- Lace
- Pick up and knit
- Knitting in the round
- Knitting in rows
- Working from a chart
- Sewing buttons

### Yarns Used

Madelinetosh Sock  
100% merino wool  
100g/361m/395yd  
WP14  
Colour: Nutmeg

### Yarn Review

*Catherine says:* "Madelinetosh is available in so many colourways, it's perfect whatever you're knitting! It bleeds a lot when you wash it, though, so always give it a first rinse separately from other knits."

### Yarn Alternatives

**SAVE:** Regia 4ply  
**SPEND:** Rowan Cashsoft 4ply  
**SPOIL YOURSELF:** Wollmeise 100% merino

### Tension

Work 28sts and 44 rows in cat paw pattern to measure 10x10cm/4x4in using 3mm needles, or size required to obtain tension.

### Notions

3mm circular needles  
3mm dpns for sleeves (optional)  
7-10 buttons (depending on size)  
Tapestry needle  
10 large markers  
10 small markers

### Designer Biography

Catherine lives in Wiltshire with her husband, three hens and two cats. When she's not knitting up a storm, she can usually be found sewing and crocheting in her garden!



# Catherine Waterfield Cat's Paw Cardigan

"I wanted to create something really wearable, and this traditional cat's paw motif fit the bill. I also find seaming knits really tedious, so I was keen to design something that required absolutely zero sewing!"

## Special stitch patterns

Rib (Ribbing Pattern)

**Row 1:** knit

**Row 2:** purl

**Row 3:** knit

Repeat these 3 rows.

## Cat paw pattern

Worked over a mult of 14 sts

**Row 1:** k8 k2tog yfw k1 yfw ssk k1

Rows 2, 4, 6, 8, 10 & 12: Purl

**Row 3:** k7 k2tog yfw k3 yfw ssk

**Row 5:** k9 yfw, sl1 k1 pssso, yfw, k2

**Row 7:** k1, k2tog yfw k1 yfw ssk k8

**Row 9:** k2tog yfw k3 yfw ssk k7

**Row 11:** k2 yfw, sl1 k1 pssso, yfw, k9

**NB:** when working in the round for the sleeves, simply knit all "ws" purl rows.

## Abbreviations

PLM - Place Large Marker

PSM - Place Small Marker

SLM - Slip Large Marker

SSM - Slip Small Marker

## Pattern starts

Body  
Collar & shoulders



Using a provisional cast on, cast on 7 sts. Work in ribbing pattern until piece measures approximately 9.5 (10.5 : 11.5 : 12.5 : 13.5 : 14.5 : 15.5) in when slightly stretched.

Keeping the 7 sts on your needle, place a marker and pick up and work the following sts down the side of the ribbing:

[k1, psm, k1, psm k1] for right side. plm, k1, plm.

[k3 (1 : 1 : 3 : 3 : 1 : 1), psm, k21 (21: 21: 21: 21: 28: 28), psm, k3 (1 : 1 : 3 : 3 : 1 : 1)] for right sleeve. plm, k1, plm.

[k1, psm, k42 (42 : 49 : 49 : 56 : 56 : 63), psm, k1] for back. plm, k1, plm.

[k3 (1 : 1 : 3 : 3 : 1 : 1), psm, k21 (21: 21: 21: 21: 28: 28), psm, k3 (1 : 1 : 3 : 3 : 1 : 1)] for left sleeve. plm, k1, plm.

[k1, psm, k1, psm, k1] for left front. plm. Move the 7 provisional sts back on







Pattern

to your needle and work them in rib pattern (and continue doing so here, and on the first 7 sts, throughout the pattern until instructed otherwise).

Row 2 (ws): purl.

Row 3 (rs): Work 7 rib sts as usual, slm. [k1, ssm, k1, ssm, k1, m1] for right side. slm, k1, slm. [m1, k3 (1 : 1 : 3 : 3 : 1 : 1), ssm, work 21 (21 : 21 : 21 : 21 : 28 : 28) sts in cats paw, ssm, k3 (1 : 1 : 3 : 3 : 1 : 1), m1] for right sleeve. slm, k1, slm. [m1, k1, ssm, work 42 (42 : 49 : 49 : 56 : 56 : 63) sts in cats paw, ssm, k1, m1] for back. slm, k1, slm. [m1, m1, k3 (1 : 1 : 3 : 3 : 1 : 1), ssm, work 21 (21 : 21 : 21 : 21 : 28 : 28) sts in cats paw, ssm, m1, k3 (1 : 1 : 3 : 3 : 1 : 1), m1] for left sleeve. slm, k1, slm. [m1, k1, ssm, k1, ssm, k1] for left front. plm.

Row 4 (rs): purl

Continue working in this manner, increasing every rs row as established. When, on row 1 or 7 of the cats paw pattern repeat, there are 8 sts between the small and large markers bordering the pattern sts, move the small marker to be 1 st from the large marker, and incorporate these extra 7 sts into the pattern. At the same time, increase 1 st between the first and last small and large markers (the front sections' collar edge) every 6th row to create the v-neck shaping.



Measurements table

|               |       |      |       |      |       |       |      |        |
|---------------|-------|------|-------|------|-------|-------|------|--------|
| TO FIT BUST   | 71    | 81   | 91    | 102  | 107   | 117   | 127  | CM     |
|               | 28    | 32   | 36    | 40   | 42    | 46    | 50   | IN     |
| FINISHED BUST | 76    | 86   | 97    | 107  | 112   | 122   | 132  | CM     |
|               | 30    | 34   | 38    | 42   | 44    | 48    | 52   | IN     |
| SLEEVE SEAM   | 31    | 32   | 32    | 33   | 33.5  | 33.5  | 34   | CM     |
|               | 12.25 | 12.5 | 12.75 | 13   | 13.25 | 13.25 | 13.5 | IN     |
| LENGTH        | 30    | 33   | 36    | 38   | 41    | 41    | 41   | CM     |
|               | 12    | 13   | 14    | 15   | 16    | 16    | 16   | IN     |
| BALLS         | 3     | 4    | 4     | 5    | 5     | 6     | 6    | BALLS  |
| TOTAL METRES  | 863   | 1057 | 1269  | 1501 | 1641  | 1827  | 2020 | METRES |
| TOTAL YARDS   | 944   | 1156 | 1388  | 1642 | 1795  | 1999  | 2210 | YARDS  |

Separate for arms and body

Work in this manner until you have 105 (119 : 133 : 147 : 154 : 168 : 182) sts at the back of the garment. (rs): Work to 3rd large marker (at beg of arm) and remove it. Move the arm sts to spare yarn and remove 4th large marker (at end of arm). Work to 6th large marker (at beg of arm) and remove it. Move the arm sts to spare yarn and remove next large marker (at end of arm). Work to end, slipping all remaining markers. (ws): purl all sts. Continue to work in pattern straight for 10 (11 : 12 : 13 : 14 : 14 : 14) in - i.e. 2in



[illegible]

Welt

**Row 1 (rs):** knit all sts.

**Row 3:** knit all sts.

**Row 5:** purl all sts.

**Row 6:** knit all sts.

**Row 7:** knit all sts.

**Row 9-10:** knit all sts.

**Row 11:** purl all sts.

**Row 12-13:** knit all sts.

**Row 14:** purl all sts.

**Row 15-16:** knit all sts.

**Row 17:** purl all sts.

**Row 18-19:** knit all sts.

**Row 22-23:** knit all sts. Cast off.

Move held sts on to needles.

Cuff

**Row 1 (rs):** knit all sts.

**Row 2 (ws):** purl all sts.

**Row 3-4:** knit all sts.

**Row 5:** purl all sts.

**Row 6-7:** knit all sts.

**Row 8:** p7 sts. \*p2tog, yfw  
\*repeat to last 7 sts. p7 sts.

**Row 9-10:** knit all sts

**Row 11:** purl all sts.

**Row 18-23:** knit all sts. Cast off.

Sew buttons on to left side of the cardigan in alignment with buttonholes. Block.





# The Fluff Queen

Camilla Hair talks to a spinner who's definitely getting her daily fibre; local spinning group treasurer Sara Dootson-Graube

**How many different types of spinning fibre can you name? Yak or possum, Trilobal nylon or plastic bottles, perhaps, soya beans, nettles or silk? Discovering spinning and sheep fleeces was just the beginning of a journey through spinning and fibres for Sara Dootson-Graube, a journey that's so far lasted 23 years and counting.**

Aside from looking after her family, Sara runs a weekly spinning group with a regular turn-out of 15-20 spinners at all stages of their spinning 'life', from beginners to experts. How did Sara learn what was good – and not so good – when looking at fibres? If you've never handled a fleece before, what should you look for before accepting or refusing a woolly bag-full, apart from the obvious removal of animal poo?

"The first thing is debris – hay or straw, burrs, twigs and moss. If the fleece seems full of bits, then it could be a nuisance to process," says Sara. "Wiggling burrs out of fleece before washing or carding it can be very time-consuming. It also depends how much time you have; if you lead a busy life then it's best to say 'no' to a fleece full of vegetable matter."

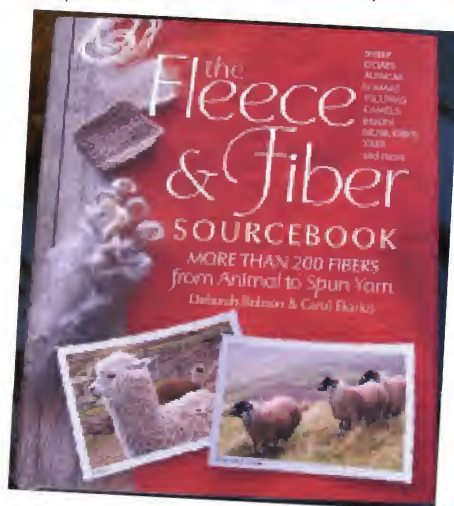
Different problems occur with different fibres, too. Alpacas for example, like to roll on their backs, so their fibre can be very dusty. "Though it does come out reasonably readily," Sara says, "as the hair fibres are more slippery than wool from sheep. Remember, when choosing a fleece, that you want your spinning experience to be a pleasant, relaxing one, not hard labour."

The second thing Sara looks for is a good, open structure – the fleece or fibre shouldn't be matted and should part in your hands. "The strength of the fibre is also important for spinners," Sara says. "If an animal has been ill, it can reflect in the fleece, though some fibres are naturally stronger than others. Take a sample out and pull it between your fingers to see if it breaks."

There can be few things available to spinners today that Sara hasn't had a go at spinning. Her stash cupboard, discretely housed in one of her daughters' bedrooms, contains just about everything, from llama and camel to nylon. "Everything has its use," Sara laughs: "I wouldn't wear Trilobal nylon, but it's useful when you're making toys."

Does she have a favourite fibre? "Not really; if it can be spun, I'll like it! I do spin silk, but I'm not that much of a fan. I like the luxury fibres like yak and cashmere but time and again, I keep coming back to wool, as it's so forgiving."

Amongst sheep, Shetland is one of Sara's favourites for its easy-spinning nature and natural colour range. Of other sheep, Sara comments: "North Ronaldsay, with its



Book for Fibre-holics: *The Fleece & Fiber Sourcebook*, by Deborah Robson & Carol Ekarius, Storey Publishing, 2011





### Fluff On Wheels

To see and feel many different natural fleece colours, this inexpensive wheel is one of several available on the Product Samples page at [www.handmadepresents.co.uk](http://www.handmadepresents.co.uk)

Sara has even tried spinning dog hair, from a dog which was fed mainly on fish: "Amazingly, the high protein diet gave his fur a real lustre," Sara grins. (Native Canadians employed that tactic centuries ago when harvesting dog hair for their special tribal blankets: see *Knit* magazine issue 43: 'Of Woolly Dogs and Spinning Wheels'.)

Sara's spinning journeys through the plant kingdom include using bamboo, soya, Tencel, Ramie (nettle fibres) cotton and linen. "Soya has a certain stickiness to it when spinning. Tencel and Ramie handled nicely, though of these plant-based fibres, I preferred the workability and feel of bamboo. I've also tried spinning linen from a distaff – it felt quite a natural process.

Sara is always happy to try new fibres and techniques. "To me, it's about the process – does the fibre in question spin

two distinct downy and kempy layers, really needs both to reflect its true character, so try carding them together. The longwools are rather labour-intensive but can be spun from the individual locks or put through wool combs. You need to have patience or a great desire to try some of these."

How can a spinner build up experience with different fibres without breaking the bank? "Sample packs," Sara says, "although usually small quantities, certainly give you enough to judge whether you'll like or feel confident enough when spinning them. Alternatively, buying 100 grams of a fibre and spinning fairly fine will give you enough to make something small, or even 50g of cashmere spun long-draw."

The variety of animal fibres Sara has tried include musk ox, possum, pigmy goat and llama. "I don't like llama fibre next to my skin. It's more hairy than alpaca and not as nice and slippery to spin. Musk ox is fabulously soft and feels like Angora, though it's not as elastic as other fibres. It's like yak in that you spin the downy part of the coat and it has a similarly short staple length, so it works well with long-draw."

There's one member of the bovine family Sara hasn't yet tried and that's buffalo, which is pretty expensive.

Talking of other creatures, Sara comments: "Possum has a lovely halo when it's spun. I had a blend with Merino. It retained its overriding softness and knitted up well. The pigmy goat was a friend's animal. De-hairing it was a nightmare, but spinning the downy part of the coat was great." Sara likes, but is wary of, mohair: "The locks can stick together so it's best to open them up or card them well before spinning." Sara also likes Angora but with so many friends and family being allergic to it, she's not able to use it regularly.

reliably and easily? When you're choosing fibres, the old saying rings true: you get what you pay for. You can strike it lucky and get a fantastic fleece for nothing from a friendly farmer, but remember that sheep today are primarily kept for meat, not for growing a good fleece.

"Roll the fleece out and have a good look at it before buying or accepting it. There's good and bad amongst all breeds: just because something says 'Shetland' it doesn't automatically mean it's good. Whatever you choose, embrace the nature of the fibre and work with it, not against it."





## Going backwards to go forwards

**Knit** finds out how Sara Dootson-Graube's knitting addiction led her to take a step back in the making process – and take up spinning

**K: Why did you start spinning?**

**S:** I'm an avid knitter and I needed to feed my knitting habit! My interest was fuelled by the prospect of making materials I'd like to knit with, as opposed to what was offered in the shops.

**K: How long have you been spinning?**

**S:** My mother bought a castle-style (upright) 'Wee Peggy' spinning wheel as a decorative item in 1989. I tracked down some books through the local library and I began teaching myself how to spin.

**K: Which type of fibre did you start with and what would you recommend for beginners?**

**S:** When I first started, I bought a Herdwick fleece – a nice



long staple and lots of colour variation – together with one orange and one blue carded batt. I still remember sitting on my parents' patio with my sister carding the fleece – it was very greasy! For beginners today, I'd recommend Blue-Faced Leicester tops, which are very easy to spin, or any other open-structured fleece or prepared tops. Having said that, I'm one for throwing away the rule book so if there's a particular fibre you want to try, then go for it.

**K: Which spinning wheel do you use most and why?**

**S:** Initially, I was prejudiced against wheels with two treadles – until I acquired one! These days, I tend to use my Majacraft Rose, probably the most because I'm a 'production spinner' and like to achieve results fast. I spin long-draw and the Rose works very well using this technique. I also have an Ashford Traditional for which I have a lace flyer: I use that a lot too. I do also have a Lendrum with a fast flyer and a Schacht Matchless, and I like the action and the results you can get on both of those. At Fibre-East, last summer, I bought a Turkish spindle from Ian Tait at IST Crafts. I'm really pleased with it and use it a lot to produce two-ply lace-weight.

**K: What inspires you when putting colours and fibres together?**

**S:** I tend to be led by what comes out of the bag: I like to let the fibres 'speak to me' first before I start using them or deciding on a project. I'm not the world's most confident on colour so I tend to go for muted and natural shades. Having said that, I do have some brighter colours in my spinning stash: sometimes a hint of a brighter colour will lift a selection of natural shades. I look at what nature has provided and find a way to show it off to its best.

**K: Have you any tips and hints to pass on to those wanting to learn to spin, or to take their spinning further?**

**S:** No-one should tell you what to spin, or how to spin it: there is no set way of doing something. Do get advice from friends and fellow spinners, but then take that advice away and think about it yourself. Go with what you feel is right for you. If you're already spinning, then remember you don't have to ply everything. Singles work just as well for knitting shawls and cardigans. Again it's a case of going with the flow: feel what the fibre wants you to do with it.



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# Abbreviations

|                |                                                                                      |
|----------------|--------------------------------------------------------------------------------------|
| <b>alt</b>     | • alternate                                                                          |
| <b>approx</b>  | • approximately                                                                      |
| <b>beg</b>     | • beginning                                                                          |
| <b>CC</b>      | • contrast colour                                                                    |
| <b>cont</b>    | • continue                                                                           |
| <b>dec</b>     | • decrease(ing)                                                                      |
| <b>DPN</b>     | • double-pointed needle                                                              |
| <b>fol</b>     | • following                                                                          |
| <b>fol</b>     | • follows                                                                            |
| <b>g st</b>    | • garter stitch                                                                      |
| <b>inc</b>     | • increase(ing)                                                                      |
| <b>k</b>       | • knit                                                                               |
| <b>k2tog</b>   | • knit 2 together                                                                    |
| <b>kfb</b>     | • knit into front and back of st                                                     |
| <b>KTS</b>     | • knit the steek st                                                                  |
| <b>kw</b>      | • knitwise                                                                           |
| <b>LH</b>      | • left hand                                                                          |
| <b>m1</b>      | • make one                                                                           |
| <b>m1l</b>     | • make one left                                                                      |
| <b>m1r</b>     | • make one right                                                                     |
| <b>m1p</b>     | • make one purl                                                                      |
| <b>MC</b>      | • main colour                                                                        |
| <b>N1/N2</b>   | • needle 1/needle 2                                                                  |
| <b>p</b>       | • purl                                                                               |
| <b>p2tog</b>   | • purl 2 together                                                                    |
| <b>patt</b>    | • pattern                                                                            |
| <b>pm</b>      | • place marker                                                                       |
| <b>pss</b>     | • pass slipped st over                                                               |
| <b>pw</b>      | • purlwise                                                                           |
| <b>rem</b>     | • remain(ing)                                                                        |
| <b>rep</b>     | • repeat                                                                             |
| <b>rnd</b>     | • round                                                                              |
| <b>RH</b>      | • right hand                                                                         |
| <b>RS</b>      | • right side                                                                         |
| <b>sl1</b>     | • slip 1 st                                                                          |
| <b>skpo</b>    | • sl1, k1, pass sl st over                                                           |
| <b>sm</b>      | • slip marker                                                                        |
| <b>ssk</b>     | • slip first st, slip second st,<br>then work both together<br>off right-hand needle |
| <b>st(s)</b>   | • stitch(es)                                                                         |
| <b>st st</b>   | • stocking stitch                                                                    |
| <b>tbl</b>     | • through back of loop/s                                                             |
| <b>tog</b>     | • together                                                                           |
| <b>w&amp;t</b> | • wrap and turn                                                                      |
| <b>wyif</b>    | • with yarn in front                                                                 |
| <b>WS</b>      | • wrong side                                                                         |
| <b>yf</b>      | • yarn forward                                                                       |
| <b>yo</b>      | • yarn over                                                                          |
| <b>yon</b>     | • yarn over needle                                                                   |
| <b>yrn</b>     | • yarn round needle                                                                  |



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|                               |                                                                                              |
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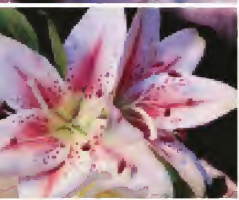
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2

Difficulty:

## Intermediate / Advanced

### Skills Used

- Decreasing
- Colourwork (stranded)
- Pick up and knit
- Knitting in the round
- Knitting in rows
- Working from a chart
- Basic embroidery (optional)
- Kitchener stitch
- Chain stitch crochet (hat only)
- Short rows

### Yarns Used

Knit Picks Cotlin DK  
70% cotton, 30% linen  
11 WPI  
MC #8195 Cashew: 345, (370, 395, 420, 450) yards  
CC1 #8193 Swan: 230, (250, 270, 300, 325) yards  
#24460 Clementine 5 yards  
Scrap amounts of an orange cotton can be substituted for the Clementine to duplicate stitch the beak on the 'OWL' sweater pocket and the claws on the other pocket.

### Finished Measurements For Hat

16.5 (17.7)cm / 6.5 (7)in tall, 40.6 (43.2)cm / 16 (17)in around brim

**Subtract approximately 65 (70) yards MC and 60 (65) yards CC1 if you are not making the hat.**

### Yarn Review

Lisa says: "This is a mainly cotton yarn, with 30% linen. Not my favourite type of yarn to work with as I like yarns with more memory. That being said, Cotlin is lovely to work with and is good on price. It's a matte yarn with no sheen, which works well on this particular design. It has a nice feel and isn't as heavy as some pure cottons, which is a plus."

### Yarn Alternatives

**SAVE:** Sirdar Calico DK

**SPEND:** Rowan Belle Organic DK

**SPOIL YOURSELF:** Madelinetosh DK (available from Loop)



Lisa McFetridge

# The Wise Owl

'Earthy, woody colours - cool but sunny Spring days and something to keep an active child warm enough and stylish too'

## Abbreviations

BO = Cast Off

Wrap, Turn = slip next stitch purlwise, bring yarn forward if knitting, (to back of work if purling,) move slipped stitch back to right needle, turn work.

## Pattern notes

The pattern is written with the traditional 'wrong side' as the outside, or 'right side' of the finished sweater.

The cotton yarn stretches out but doesn't always stretch back, so the hat measures a little smaller to accommodate this, keeping it more snug on the wearer.

## Working with stripes

It doesn't matter what colour ends up at the shoulder or top of the hat, but what does matter is the width of the stripe. If there is less than 2cm/ 3/4 of an inch left to reach the shoulder (doesn't matter on the hat), it's advisable not change the colours -

continue in the current stripe colour. A very thin stripe will not look right on the finished garment, a thicker stripe of the current colour will look best. Colours can be carried up over alternate colour stripes to avoid lots of little tails to be worked in later, but only if your choice for RIGHT and WRONG sides have been decided at knit time. Be sure to carry the yarn on the side that has been designated as the wrong side.

As the cotton has a tendency to stretch out, a handy hint is to reinforce the button hole with sewing thread by stitching around the hole.

Pattern starts  
Stripe pattern for  
sweater body

(not for sleeves or hat)

**Row 1:** Knit

**Row 2:** \*P3, K1\* repeat between \*'s across row until 3 sts remain, P3

**Row 3:** \*K3, P1\* repeat between \*'s









## Tension

21 sts x 28 rows = 10cm/4in in stripe pattern when slightly stretched.

## Notions

4mm UK/Size 6 US circular needles in 80cm/32" and 40cm/16" length (or same size DPN's) or size required to obtain the correct tension.  
5 small buttons (optional) for the owl's eyes and beak  
1 wooden toggle button, 1" in length, or similarly sized button to fit buttonhole  
Darning needle  
4 large stitch holders and stitch markers  
4mm UK/Size G US crochet hook (for hat only)

## Designer Biography

Lisa McFetridge is a designer, avid knitter and design teacher at Black Sheep Knitting in Needham, Massachusetts. A self-taught knitter from the age of four but didn't take her first knitting lessons until after opening Idle Hands pattern company in 1995!

across row until 3 sts remain, K3

**Row 4:** \*P3, K1\* repeat between \*\*s across row until 3 sts remain, P3

**Rows 5 - 8:** Repeat 1 - 4

## Sweater body

Cast on 111 (119: 127: 135: 143) in MC using Long Tail Cast On

**Row 1:** \*K3, P1\* repeat between \*\*s across row until 3 sts remain, K3

**Row 2:** \*P3, K1\* repeat between \*\*s across row until 3 sts remain, P3

\*\*Work 8 rows of Stripe Pattern in MC.

Work 8 rows of Stripe Pattern in CC1. \*\*

Repeat between \*\*s until piece measures 14 (15.2: 17.1: 19: 21.6)cm/5.5 (6: 6.75: 7.5: 8.5)in/(or desired length to underarm) ending with a WS row.

Maintaining the Stripe Pattern, Knit first 26 (28: 30: 32: 34) sts, place sts just knit on holder, Knit next 59 (63: 67: 71: 75) sts (back), then place remaining 26 (28: 30: 32: 34) unknitted sts from left hand needle on holder.

## Back

Continue working on Back sts in Stripe Pattern as established.

When Back measures 12 (13.3: 15.2: 16.5: 18.4)cm / 4.75 (5.25: 6: 6.5: 7.25) in from underarm, (26: 28.5: 32.3: 35.5: 40 cm/10.25: 11.25: 12.75: 14: 15.75 in total), ending with a WS row, work 17 (18: 19: 20: 21) sts, place sts just knit on holder,

## Measurements table

| TO FIT SIZE   | 48.3  | 53.3  | 55.9  | 58.4 | 61    | CM     |
|---------------|-------|-------|-------|------|-------|--------|
|               | 19    | 21    | 22    | 23   | 24    | IN     |
| FINISHED SIZE | 54.6  | 58.4  | 62.2  | 65.5 | 68.6  | CM     |
|               | 21.5  | 23    | 24.5  | 25.5 | 27    | IN     |
| SLEEVE SEAM   | 17.8  | 19.7  | 22.9  | 24.8 | 26    | CM     |
|               | 7     | 7.75  | 9     | 9.75 | 10.25 | IN     |
| LENGTH        | 26    | 28.6  | 32.4  | 35.6 | 40    | CM     |
|               | 10.25 | 11.25 | 12.75 | 14   | 15.75 | IN     |
| BALLS         | 6     | 7     | 8     | 8    | 8     | BALLS  |
| TOTAL METRES  | 530   | 572   | 613   | 663  | 713   | METRES |
| TOTAL YARDS   | 580   | 625   | 670   | 725  | 780   | YARDS  |

cast off next 25 (27: 29: 31: 33) sts, Work last 17(18: 19: 20: 21) sts, and place on holder.

## Right front

Place 26 (28: 30: 32: 34) right front sts back on needles from holder. Work in Stripe Pattern as established until work measures 18.4 (20.3: 22.9: 25.4: 28)cm / 7.25 (8: 9: 10: 11) in from bottom edge ending with WS row.

## Right front neck decrease

**Next row:** P1, P2Tog, work to end of row in pattern as established

**Next row:** Work WS row in Stripe Pattern, accommodating decreases  
Continue in Pattern as established, decreasing 1 st at neck edge by repeating last 2 rows, until 17 (18: 19: 20: 21) sts remain.

Continue working even in Stripe Pattern until Front measures the same as back. It's best here to be sure Front Underarm to Shoulder has the same number of rows as Back from Underarm to Shoulder so stripes will match up evenly). Place these sts on holder and work Left Front.

## Left front

Place 26 (28: 30: 32: 34) left front sts back on needles. Work in Stripe Pattern as established until 18.4(20.3: 22.9: 25.4: 28)cm / 7.25 (8: 9: 10: 11) inches from bottom edge ending with WS row (be sure row count is the same as for Right Front).

## Left front neck decrease

**Next row:** (RS) Work in pattern as established to last 3 sts, P2Tog, P1  
**Next row:** Work WS row in Stripe Pattern,

accommodating decreases

Continue in Pattern as established, decreasing 1 stitch at neck edge by repeating last 2 rows until 17 (18: 19: 20: 21) sts remain.

Continue working even in Stripe Pattern until Front measures the same as back. It's best here to be sure Front Underarm to Shoulder has the same number of rows as back so stripes will match up evenly) Place these sts on holder.

Use Kitchener Stitch to join the shoulder seams together using a double strand of yarn in the same colour as the final stripe with Right Sides facing each other, stocking rib side facing out.

## Button band and shawl collar

**Mark centre of back neck** with a pin before before continuing. Using this pin as the halfway point of the collar and beginning at bottom edge of Right Front, pickup and Knit 83 (91: 101: 111: 123) sts, ending at centre back (as established with pin before beginning,) place marker and pickup and Knit 83 (91:101:111:123) more sts from marker down to left front bottom.166 (182: 202: 222: 246) sts total.

**Next Row:** (WS) P2 \*K2, P2\* rep between \*\*s to end of row.

## Begin short rows

**Row 1:** (RS) \*K2, P2\* rep between \*\*s to 16 (18: 19: 21: 24) sts past marker, wrap, turn

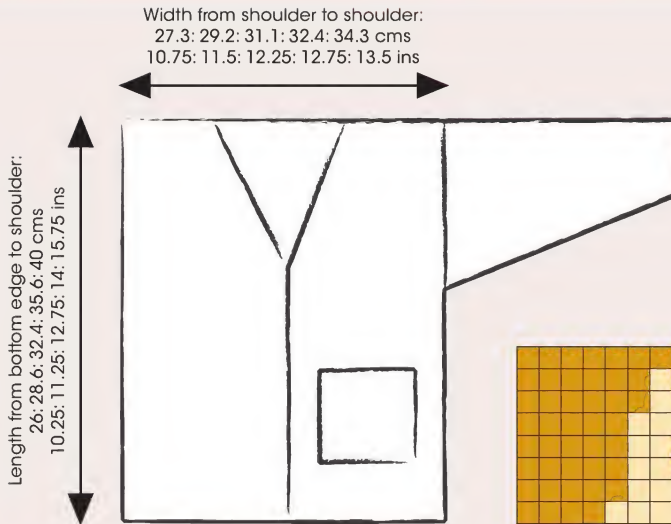
**Row 2:** Keep in rib as established, work 16 (18: 19: 21: 24) sts past marker, wrap, turn

**Row 3:** In rib, work 18 (20: 22: 24: 28) sts past marker, wrap, turn

**Row 4:** In rib, work 18 (20: 22: 24: 28) sts



## Charts and schematic



past marker, wrap, turn

**Row 5:** In rib, work 20 (22: 24: 26: 30) sts

past marker, wrap, turn

**Row 6:** In rib, work 20 (22: 24: 26: 30) sts

past marker, wrap, turn

**Row 7:** In rib, work 22 (24: 26: 28: 32) sts

past marker, wrap, turn

**Row 8:** In rib, work 22 (24: 26: 28: 32) sts

past marker, wrap, turn

**Row 9:** In rib, work 24 (26: 28: 30: 34) sts

past marker, wrap, turn

**Row 10:** In rib, work 24 (26: 28: 30: 34)

sts past marker, wrap, turn

**Row 11:** In rib, work 26 (28: 30: 33: 37)

sts past marker, wrap, turn

**Row 12:** In rib, work 26 (28: 30: 33: 37)

sts past marker, wrap, turn

**Row 13:** In rib, work 28 (30: 32: 36: 40)

sts past marker, wrap, turn

**Row 14:** In rib, work 28 (30: 32: 36: 40)

sts past marker, wrap, turn

**Row 15:** In rib, work 30 (32: 35: 39: 43)

sts past marker, wrap, turn

**Row 16:** In rib, work 30 (32: 35: 39: 43)

sts past marker, wrap, turn

**Row 17:** Work in rib as established to

end of row, removing marker when

passing

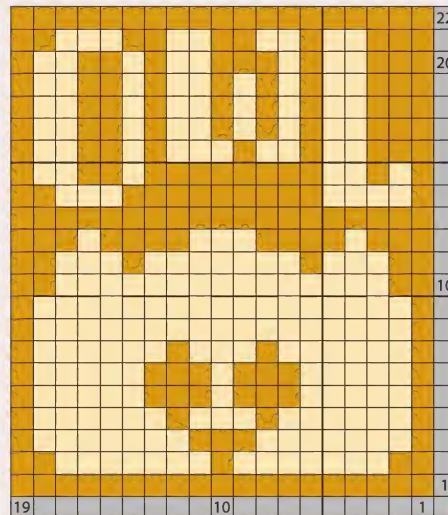
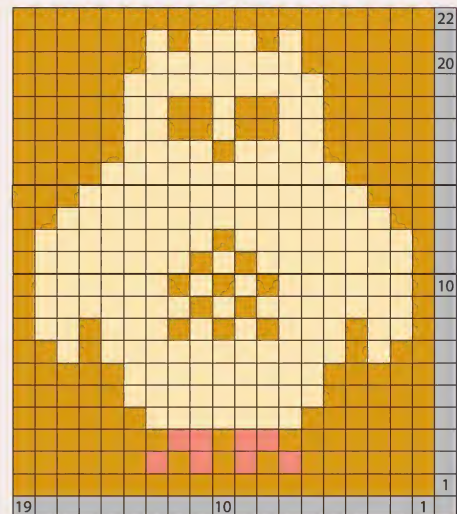
**Row 18:** Work 1 full row in rib as

established.

### Buttonhole row

(RS) Work in Rib as established until 14

(15.2: 17.1: 19: 21.6) cm / 5.5 (6: 6.75:



### Key

- Cashew
- Swan
- Clementine



7.5: 8.5) in from beginning of ribbed edge, cast off 2 sts to form buttonhole, continue in 2 x 2 Rib to end of row.

**Next row:** Work in Rib as established, casting on 2 sts over buttonhole cast off, continue to end of row.

Work 2 more rows in 2 x 2 Rib as established.

Cast off in 2 x 2 Rib - be sure when binding off that fabric stretches normally.

## Sleeves

With RS facing, using MC and 16" circulars or DPNs (whichever is preferred) and beginning at underarm split, pickup and knit 28 (30: 34: 36: 40) sts between Underarm and Shoulder, and 28 (30: 34: 36: 40) sts from Shoulder to Underarm, (56: 60: 68: 72: 80) sts total. Don't join, but turn and work Round 1 of Sleeve stripe rib pattern below, joining at the end of Round 1 (this allow you to work the sleeve from the inside, or work mainly knit sts instead of having to purl in the round). **Place marker and begin working in pattern from round 2:**

## Sleeve stripe rib pattern in the round

**Round 1:** Knit in MC

**Rounds 2 - 4:** In MC \*K3, P1\* repeat between \*'s across round

**Rounds 5 - 8:** Repeat rounds 1-4

**Round 9:** Knit in CC1

**Rounds 10 - 12:** In CC1 \*K3, P1\* repeat between \*'s across round

**Round 13:** In CC1, K1, K2Tog, Knit to last 3 sts, SSK, K1

**Rounds 14 - 16:** Work Stripe Pattern in CC1 as established, accommodating decreases

**Round 17:** In MC, K1, K2Tog, KNIT to last 3 sts, SSK, K1

**Rounds 18 - 20:** Work Stripe Pattern in MC as established, accommodating decreases

**Round 21:** In MC, K1, K2Tog, KNIT to last 3 sts, SSK, K1

**Rounds 22 - 24:** Work Stripe Pattern in MC as established, accommodating decreases

**Round 25:** In CC1, K1, K2Tog, KNIT to last 3 sts, SSK, K1

**Rounds 26 - 28:** Work Stripe Pattern in CC1 as established, accommodating decreases

**Round 29:** In CC1, K1, K2Tog, KNIT to

last 3 sts, SSK, K1

**Rounds 30 - 32:** Work Stripe Pattern in CC1 as established, accommodating decreases.

Repeat rounds 17 - 32 until 40 (40: 44: 44: 48) sts remain.

Continue in pattern until sleeve measures 17.8(19.7: 22.9: 24.8: 26) cm / 7 (7.75: 9: 9.75: 10.25) in or about 1.2(1.2: 1.9: 1.9: 1.9) cm / 0.5 (0.5: 0.75: 0.75: 0.75) in less than desired arm length. (If working a MC Stripe when nearing the desired measurement, do not switch to CC1 if fewer than 5 rounds will be worked, stay with MC until end of sleeve rib and cast off).

Knit next round in MC, decreasing 4 sts evenly across round by K2Tog 36 (36: 40: 40: 44) sts

Work 3 (3: 4: 4: 5) rounds of K2, P2 rib in MC, cast off loosely in rib

## Pockets

**(make 1 of each, or 2 of the one best liked or none if pockets aren't desired)**

Remember to work Chart for Pockets from right to left on odd numbered (RS or KNIT) rows, and left to right on even numbered (WS or PURL) rows.

Cast on 23 sts

Work 2 rows of \*K1,P1\* across row, end with K1

**Next 22 Rows:** \*K1, P1, work Pocket Chart row over 19 centre sts, P1, K1\* repeat between \*'s across row

**Next Row:** \*K1, P1\* repeat between \*'s across row, end with K1

**Next Row:** \*K1 P1\* 4 times, K2Tog, P2Tog, \*K1,P1\* 4 times, end with K1. (21 sts)

Cast off firmly in K1, P1

Steam with hot iron and wet cloth to block.

Overstitch owl beak with Clementine and add small buttons for owl eyes.

## Hat

(2 sizes, small and medium)  
Hat stripe pattern

**Round 1:** KNIT in CC1

**Rounds 2 - 4:** in CC1 \*K3, P1\*

repeat between \*'s across round

**Rounds 5 - 8:** Repeat Rounds 1-4

**Round 9:** KNIT in MC

**Rounds 10 - 12:** in MC \*K3, P1\* repeat between \*'s across round

**Round 13-16:** Repeat Rounds 9 - 12

Cast on 84 (88) sts using 16 inch

circular needles in MC

Place marker and join.

Knit 15 rounds

Change to CC1 and begin working in the HAT Stripe Pattern by turning work at marker and working the next round in the opposite direction.

Work in HAT STRIPE PATTERN until hat measures 10.8 (12) cm/ 4.25 (4.75) in from beginning (measure with rolled rim "rolled" naturally.) Do NOT end with Round 4, 8, 12 or 16 of the pattern. Work one more round if needed to prevent this.

## Hat decrease

**(Be sure to keep changing colours every 8 rounds and knitting the 1st, 5th, 9th and 13th rounds of each colour stripe as established)**

**Round 1:** \*K2Tog, K1, P1\*, repeat between \*'s across round. (63, 66) sts. Continue for 12 (16) rounds in HAT STRIPE PATTERN accommodating the decreases.

**Next Round:** \*K2Tog, P1\* repeat between \*'s across round. (42, 44) sts. Continue for 4 (4) rounds in HAT STRIPE PATTERN, accommodating the decreases.

**Next Round:** K2Tog across round (21, 22) sts.

**Next Round:** Knit

**Next Round:** K2tog across round (ending with k1 for smallest size) 11 sts Cut yarn leaving 15 inch tail. Thread tail onto darning needle and run through remaining stitches. Secure with a stitch and weave end into back of work.

## Finishing

Weave in any loose ends in back of work. Trim.

Sew on button.

Sew on Pockets using MC, weave in any loose ends and Trim.

## Hat only

Using Crochet Hook and tail at top of hat, Chain 10 stitches then join end of chain back into top of hat to form a pull loop. Work end into underside of hat and trim.

Gently block sweater by covering with a thin, wet cotton cloth and use a hot iron to steam. Do not place iron directly on cloth or on sweater, use the iron to create steam with the wet cloth.





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2

Difficulty:

## Intermediate

### Skills Used

- Increasing
- Decreasing

### Measurements

30 – 36 Inch bust 1 x cc, 3 x mc  
length = 50cm  
38 – 44 Inch bust 1 x cc, 4 x mc  
length = 55cm  
46 – 52 Inch bust 1 x cc, 5 x mc  
length = 60cm

### Tension

Work 18 st and 24 rows in garter st to measure 10x10cm/4x4in using 5mm needles, or size required to obtain tension.

### Yarns Used

KnitPicks City Tweed Aran 55% merino wool, 25% alpaca, 20% Donegal tweed 100g/164 yards  
Lemon Curd

Colinette Art 29% bamboo 21% wool - Charcoal

### Yarn Review

*Kerrie says:* "Although this yarn is hard to get hold of in the UK there are plenty of substitutes, Rowan Felted Tweed Aran knits up beautifully."

### Yarn Alternatives

**SAVE:** King Cole Merino Blend Aran

**SPEND:** Rowan Felted Tweed Aran

**SPOIL YOURSELF:** Sublime Merino Silk Aran

### Notions

5mm circular needles, 100cm

### Designer Biography

Kerrie knits mainly for her children and for KNIT magazine. Rarely for herself.



Kerrie Allman

# Persephone Cardigan

'A round striped yoke has been something I've sketched time and time again, the combination of the tweed yarn and the semi solid seemed too good to miss'

## Special notes

This cardigan is designed to fall low on the shoulders and be worn casually over a round necked T shirt or shirt.

## Pattern starts

Using MC and 5mm needles,  
CO 172 (200, 230) stitches  
and work 6 rows in garter stitch  
for bottom border.



Continue in st st with a 6 st garter st border at each end of every row until your garment measures 35 (40, 45) cm.

Divide as follows:

Work 40 (47, 54) sts as set in pattern.  
CO 6 sts under arm. Work 80 (94, 108) sts in st st. CO 6 sts under arm. Work

remaining 40 (47, 54) sts as set in pattern.

## Yoke

Work in garter st from this point on.

Work in garter st in MC to decreased sts under armhole. CO 60 (70, 80) sts and continue working in garter st until you come to the other underarm. CO 60 (70, 80) sts and work to end of row.

Work 3 further rows in st st in MC

Change to a 2 row MC, 2 row CC stripe pattern for the remainder of the yoke.

## Decreasing the yoke

You have 280 (328, 356) sts.







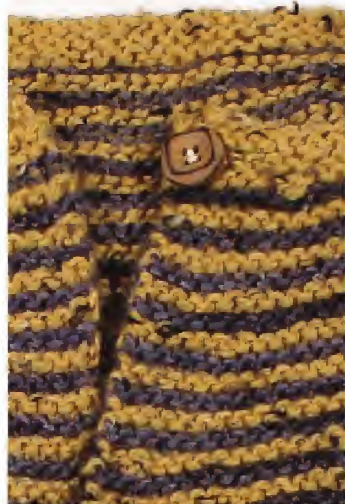
## Pattern

Keeping stripe pattern correct  
decrease 18 (21, 23) sts evenly on next  
and every following 5th row 5 (5, 5)  
times

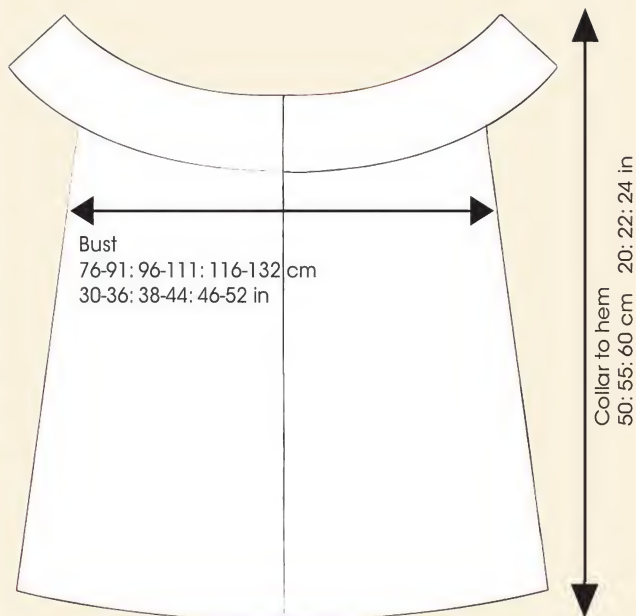
Work 6 rows in garter stitch for the top  
of the cardigan, adding a K2tog, YO  
buttonhole in this section if you want to  
have a button fastening.

## Finishing

Cast off, weave in ends and  
block.



## Schematic





# knit

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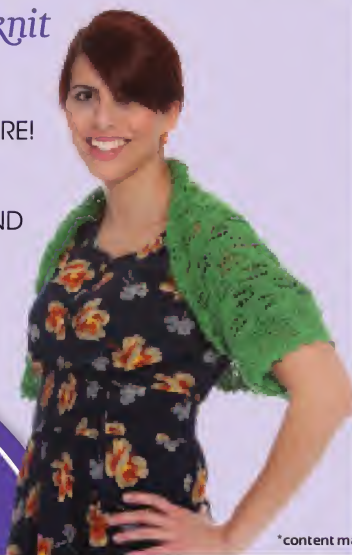
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1

Difficulty:

# Beginner

## Skills Used

- Increasing
- Decreasing
- Pick up and knit
- Working from a chart
- Basic crochet

## Measurements

Length: 85cm (33.5in)  
Width: 160cm (63in)

## Yarns Used

Artesano Superfine Alpaca DK  
100% Alpaca  
50g/100m/109 yards  
x4 3138 Uruguay  
x4 SNF10 Cream

0178 Peru for red trim and charted swatches  
5340 Brazil for green in charted swatches

## Yarn Review

*Sofia says:* "Artesano Alpaca DK is a beautiful yarn to work with. Extremely soft to the touch, classic colours and a reasonable price. Perfect for this project."

## Yarn Alternatives

**SAVE:** King Cole Baby Alpaca DK

**SPEND:** Rowan Baby Alpaca DK

**SPOIL YOURSELF:** Knit Shop 'Fino' Alpaca

## Tension

Work 22 st and 30 rows in garter st to measure 10x10cm/4x4in using 4mm needles, or size required to obtain tension.

## Notions

4mm Needles (long)

## Designer Biography

At just 18 years of age, Sophia is a self taught knitter and has been knitting for five years. She mainly enjoys knitting accessories and likes to learn new patterns.



# Sofia Waterson Sofia Shawl

"I wanted a snuggly shawl to take the chill of Spring evening beach walking, with a crisp, nautical feel, and here it is!"

## Pattern Starts

This is a simple project that's ideal for the beginner knitter and gives a really beautiful and versatile scarf that can be worn in a variety of ways.



Work in garter stitch (knit every row) throughout working 2 rows in MC and 2 rows in CC.

Do not cut the yarn inbetween the striped rows, just carry it up the side. Increase 1 stitch at the beginning of every other row so that you end up with one straight edge, and one sloping edge.

Repeat this until your work measures approx 84cm/33 inches from the cast on edge.

From now on you will be decreasing instead of increasing so that the slope goes back the other way.

Continue until you have 3 stitches left.

Cast off.

Using a contrasting colour, make 3

tassels and sew one to each point of the triangle.

## Tassels

To make the tassels, wind some wool several times around two needles that are spaced evenly apart from each other. While taught, tie a length of the wool around the middle of the strands. Tie this off and slide off the needle s. Cut the ends of the wool so they're all separate strands, and fold the strands over so they're hanging.

Tie another length of yarn around the strands, approximately 2cm from the fold, fasten tightly and enjoy!

## Added extras!

For a little something extra, why not add a crochet trim to the border edge?

## OPTION 1

Round 1 - Using red yarn, pick up and knit 1 stitch in every stitch along the 3 sides of the shawl. Ensure that the yarn is not pulled too tightly otherwise the









edging will bunch in.  
Round 2 - Cast off all stitches.

## OPTION 2

Crochet picot edging

Insert hook into first st. Ch 3. Dc into first ch and Dc in next st. Rep. to end.

## Charts

These charts have been designed to fit neatly into the bottom of the shawl's triangle. Using stranded colourwork technique, you can add a splash of colour to your shawl.

Cast on 2 stitches and using K1f&b (Knit 1 front and back) add 2 stitches either end, to every other row.

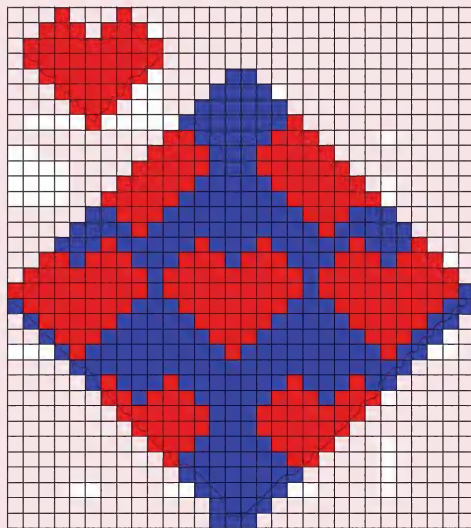
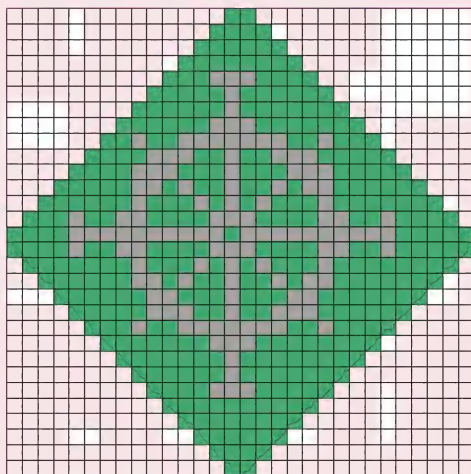
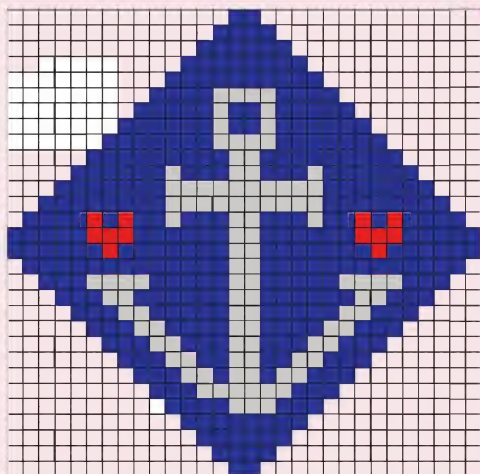
In st st, knit until you have 28 stitches.

If you'd like to add button holes, increase the next row at either end with YO.

Knit to 30 stitches and then start decreasing, using SSK and K2TOG until you have 2 stitches left on your needle. Cast off.



## Charts





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# Falmouth Knit Club

Sarah and Jo met at University and set up a knitting group by the sea

Falmouth Knit Club started in August 2008 when Sarah and I moved to Falmouth to study for MAs at University College Falmouth. We hadn't known each other before moving here, but by coincidence, arrived on the same day and became friends. Sarah had been knitting for some time, both as part of her creative practice and as a hobby. She'd been to a knitting group in Nottingham, where she lived before coming to Falmouth, and was keen to get one going here. To say I wasn't very enthusiastic is an understatement! All I could remember of knitting was trying to knit clothes for my dolls when I was little and ending up in huge knots or with knitting so tight I couldn't get the needle in to make the stitches. I said I'd come along to the first one for moral support, but I wouldn't do any knitting, now, three and a half years later, I'm an absolute knitting addict, thanks to Sarah's patient teaching and an obsession with tea cosies!

Knit Club started at a lovely little arts cafe in the centre of Falmouth, called Babahogs. It was a great space, with comfy sofas, lots of



artwork on the walls and great coffee and cake. It didn't take long for curious people to start noticing the growing numbers of us sitting knitting away and we were always happy to show people how to get started or give advice on more complicated projects. Unfortunately, after just over a year, Babahogs closed down and now we meet every Wednesday, 7-10pm in the HAND Bar at the top of the old High Street. It's really cosy and Pete, who runs it, is very kind to put up with all of our demands! There's a great creative feel about the place.

Knit Club is for people of all abilities and ages. We're not snobbish about the kind of wool you use or how long it takes you to finish things, it's as much about getting together and having a chat and a laugh as it is about what we do. Often, people sew or draw or just sit and listen, but we're always happy to help people learn to knit if they'd like to.

Sometimes, there's only a handful of us and other times there can be about 15. We keep in touch with people via email and our blog and we celebrate our birthday every year with even more cake than usual and the now infamous Knit Club awards, given for achievements such as, Services to the Understanding of Crochet, Most Frogged, Fanciest Wool and Perseverance on a Single Knitting Project. We've been on a few trips around Cornwall and to events in Exeter and we've got as far as talking about maybe doing some yarnstorming, but mostly, we just love to sit and knit!



To join this group please email [falmouthknitclub@hotmail.com](mailto:falmouthknitclub@hotmail.com)

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